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Gable Wants To Marry Again!

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YES, only $9.98 delivers the **ALL-NEW** factory sealed **Remington** Typewriter to your home, carrying case included. The balance of only **$6.91** per **month** makes it very little to pay. The total price is only $87.65 including tax. It makes a wonderful gift for the boy or girl in high school or college—(typed, neater school work usually gets better school **marks**). (It may help them **earn money** after school.) **Makes** it easy for dad to carry on his **business trips.** When you type on a Remington Portable the entire writing line is visible. **Make MONEY AT HOME** with it in your **SPARE TIME.** Each typewriter carries a **FACTORY WARRANTY.** An amazing **ALL-NEW** personal typewriter. **TODAY'S BEST BUY IN PORTABLE TYPEWRITERS!**

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"QUIET-RITER"

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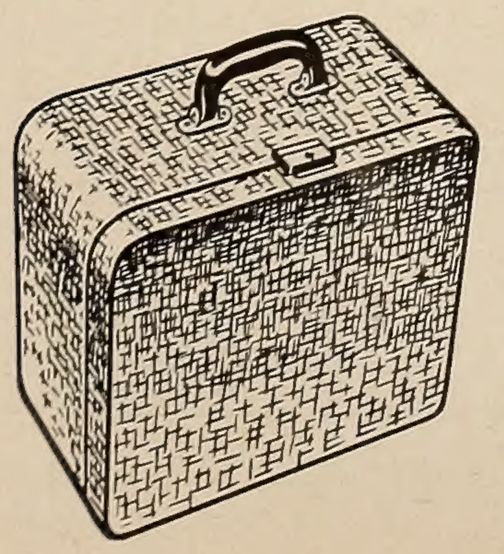

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Name .....

Address .....

City..... Zone. ... State.....

Note: ☐ You may send full price if you wish.

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IN CASH PRIZES

Send for **FREE** DETAILS & PUZZLES *Mail Coupon Today*

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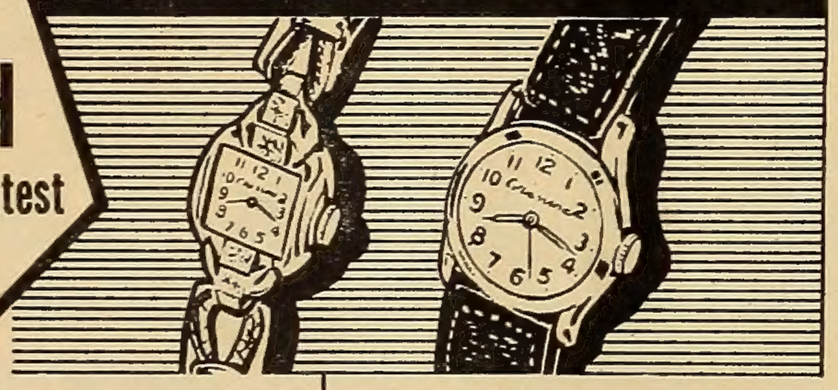
for everyone who Completes the Contest
Whether Solutions Are Correct or Not



TODAY! . . . here on this very page!. . . is an amazing contest opportunity that combines fascinating puzzle-solving enjoyment with fabulous cash prizes . . . *PLUS a guaranteed reward for EVERYBODY who completes the contest.*

Yes, winning in this contest may make your dreams come true . . . may help you realize your fondest hopes and ambitions! This is a contest in which you may win *thousands of dollars* and where EVERYONE who completes the contest gets a fine CRÉSSINE Watch—*as part of a vast program to familiarize the American public with this superb line of timepieces.*

See Sample Puzzle at Upper Right!

This contest consists of puzzles like the SAMPLE PUZZLE above. Note how we filled it in . . . how we identified the objects and found that certain letters in the names of the objects stood out from the rest, thus to spell out the name of the famous person pictured at the bottom. Read the explanation carefully.

Note how we identified each object with a word of as many letters as there are boxes in diagram accompanying it. In upper left we filled in word SHOE; in upper right, TIE. In lower left, TIGER; in lower right, PURSE. Note that some of the letters fell into boxes with a little circular frame inside. Those "circled" letters, arranged into proper order, spell out the famous name we are looking for.

Here, for example, the "circled" letters are H T R U. So we run through the names printed under the puzzle and discover Babe RUTH, whose last name is the correct solution, and whose picture you see at bottom.

SAMPLE PUZZLE

CLUE:
A member of baseball's 'Hall of Fame' and one of the greatest figures in Sports

RUTH

Solution is One of the Names Below:

Zane GREY — Henry CLAY
Aaron BURR — Babe RUTH

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2nd Prize . .	$10,000.00
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Plus a CRÉSSINE Watch for Everyone Finishing Contest

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Family Puzzle Contest— Dept. 1-3-7
P. O. Box 195, New York 10, N. Y.

Act Now! MAIL COUPON TODAY

FAMILY PUZZLE CONTEST Dept. 1-3-7
P.O. Box 195, New York 10, N. Y.

Mail me FREE PUZZLES and full particulars, including Entry Form and Official Rules of the FAMILY PUZZLE CONTEST in which a First Prize of $50,000.00, Second Prize of $10,000.00 and Third Prize of $7,500.00 will be awarded as part of 500 cash prizes totaling $100,000.00.

NAME (Please Print) ☐ Mr. ☐ Mrs. ☐ Miss _____

ADDRESS _____

CITY _____ STATE _____ (Zone)

Do Not Detach

NOTE: Fill in below name and address of FRIEND or RELATIVE you wish contest details sent to:

Do Not Detach

NAME ☐ Mr. ☐ Mrs. ☐ Miss _____

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CITY _____ STATE _____

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Screenland plus TV-LAND

Volume Fifty-Seven, Number Four — **February, 1953**

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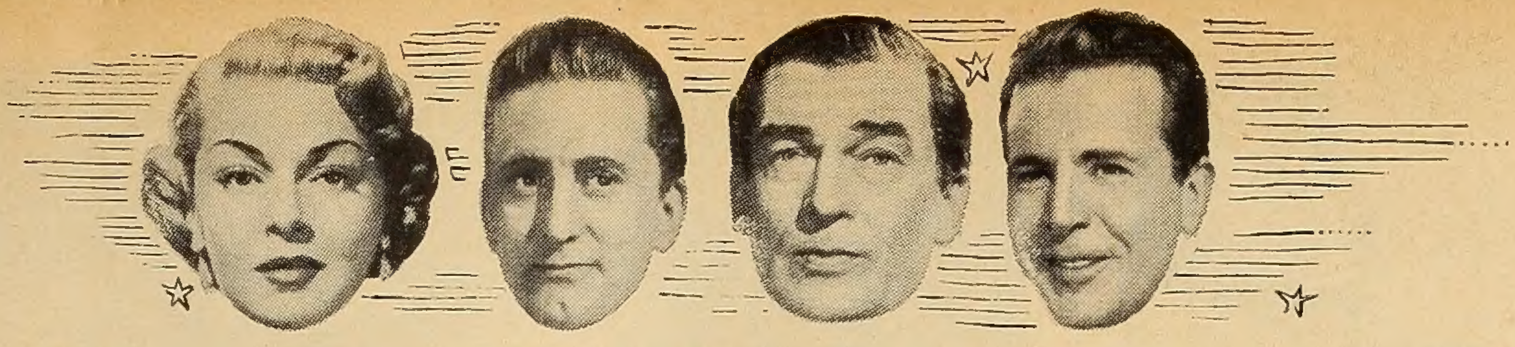

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WALTER PIDGEON • DICK POWELL

NO HOLDS BARRED...
in this story of A
BLONDE
who wanted to go places...and
A BIG SHOT
who got her there
...the hard way!

THE BAD AND THE BEAUTIFUL

FORECAST:
So powerful, so wonderful, it's headed for the year's "10 BEST" list!

co-starring
BARRY SULLIVAN • GLORIA GRAHAME
GILBERT ROLAND • with LEO G. CARROLL
VANESSA BROWN • Screen Play by CHARLES SCHNEE
Based on a Story by George Bradshaw • Directed by VINCENTE MINNELLI • Produced by JOHN HOUSEMAN • An M-G-M Picture

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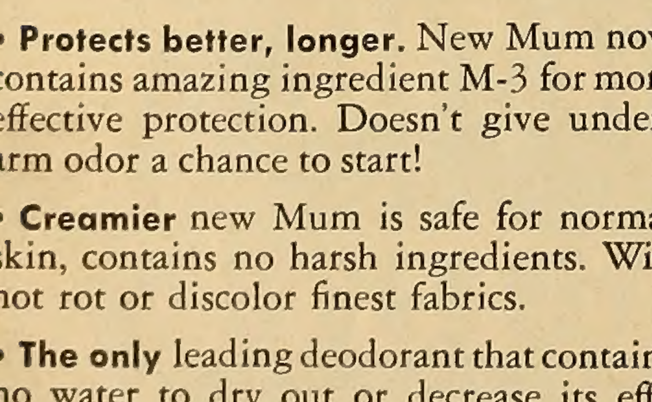


New **MUM®**

CREAM DEODORANT

A Product of Bristol-Myers

Ginger Rogers and her new beau, Jacques Bergerac, dining a deux at Ciro's. The handsome Frenchman has had a screen test and you'll soon be seeing him in films.

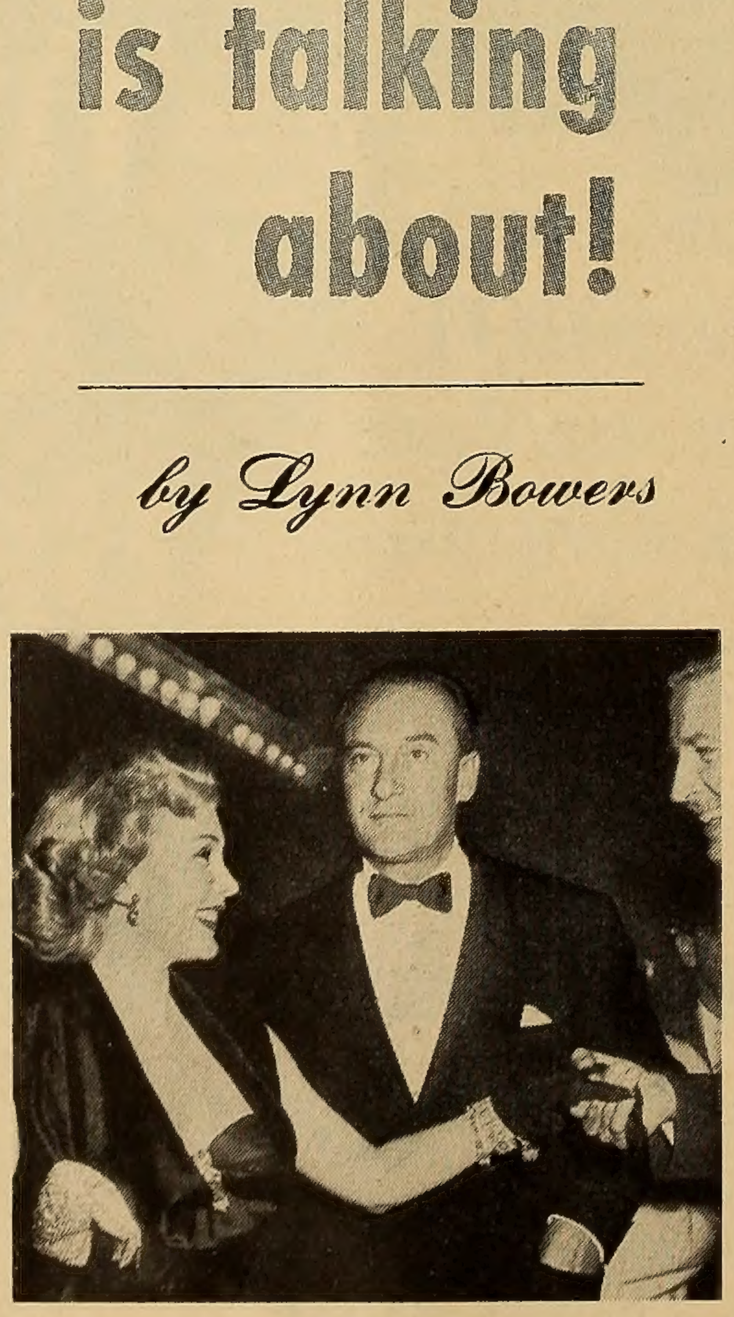
what hollywood itself is talking about!

by Lynn Bowers

BACKGROUND note on the Jane Wyman-Freddie Karger surprise marriage while Jane, appropriately, was making Columbia's "Love Song" with Ray Milland and Aldo Ray—this wasn't really a marry-in-haste thing. Jane and Freddie have known each other for years but it was the eight-week pre-rehearsal on music that brought them together. Freddie's an ork leader and music supervisor—composed his first musical score for "All Ashore" which his pal, Richard Quine, directed. Dick made all the arrangements for the Santa Barbara wedding while the kids were working and, for that reason, even Jane's best friends wouldn't tell—because they didn't know. As often happens in screen-land, Jane was playing a gal who was divorcing her husband in "Love Song" at the time she did the reverse in her personal life.

* * *

Strange switch in the romantic aspects of a quartet of glamour pusses—when Lana and Lamas broke up he started dating Arlene Dahl, who had just shed Lex Barker. So Barker and Lana got to-



Zsa Zsa Gabor, George Sanders at the West Coast opening of "Snows Of Kilimanjaro."

Denise Darcel celebrating her elevation to stardom with Lance Fuller at Ciro's.

WARNER BROS.' NEWEST ACHIEVEMENT
---MOST WONDERFUL OF ALL!

THE JUBILANT PRODUCTION OF

THE JAZZ SINGER

STARRING

DANNY THOMAS

in a performance outshining the role that won your applause in "I'll See You in My Dreams"

PEGGY LEE

the vivacious blonde song-star in her exciting screen debut

with

MILDRED DUNNOCK

EDUARD FRANZ

SCREEN PLAY BY
FRANK DAVIS and LEONARD STERN and LEWIS MELTZER

BASED ON THE PLAY BY
SAMSON RAPHAELSON

PRODUCED BY
LOUIS F. EDELMAN

DIRECTED BY
MICHAEL CURTIZ

MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINZ
MUSICAL DIRECTION BY RAY HEINDORF

COLOR BY
TECHNICOLOR

IT'S JOY SET TO THE MUSIC OF ▶ LOVER ♪ JUST ONE OF THOSE THINGS ♪ THIS IS A VERY SPECIAL DAY ♪ I'M LOOKING OVER A FOUR-LEAF CLOVER ♪ I'LL STRING ALONG WITH YOU ♪ BREEZING ALONG WITH THE BREEZE ♪ IF I COULD BE WITH YOU ♪ BIRTH OF THE BLUES

Corns

CALLOUSES • BUNIONS • SORE TOES
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SUPER-FAST RELIEF!

No Other Method Does As Much For You!

1. Stops Painful Shoe Friction In A Jiffy, Lifts Pressure On The Sensitive Spot
2. Removes Corns, Callouses One Of The Fastest Ways Known To Medical Science
3. Stops Corns And Callouses Before They Can Develop. Eases New, Tight Shoes

You get *super-fast* relief with *Super-Soft* Dr. Scholl's Zino-pads! The pads *alone* speedily stop painful shoe friction, lift nagging pressure; ease new or tight shoes; prevent corns, sore toes, callouses, blisters. Used with the separate *Medications* included, Zino-pads remove corns, callouses one of the fastest ways known to medical science. Now, more than ever, it pays to insist on Dr. Scholl's!

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with
CHI-CHES-TERS
—OR YOUR MONEY BACK

Now you can get faster, longer lasting relief from monthly distress, simple headache, neuralgia, cramps, backache. In clinical tests 8 out of 10 women found relief with the new Formula Chi-Ches-Ters. Perfectly safe to take as directed. Get the 50¢ Purse Pak from your druggist. Economy sizes at $1.15 and $2.25. Will mail direct if druggist does not stock.

Free Booklet on Personal Hygiene. Write Chichester Chemical Co., Dept. 2-J, Philadelphia 46, Pa.

what hollywood itself is talking about! (CONTINUED)

Joan Crawford, daughter Christina, son Christopher at the Ambassador for dinner.

The David Waynes, who usually shun night life, enjoy gay party at Romanoff's.

Dating event that had Hollywood's mouths wagging like mad — Barbara Stanwyck and the handsome young Bob Wagner. Seems kind of a shame that a couple of people can't even enjoy each other's company without everyone taking it up and trying to make a romance out of it, which this isn't.

* * *

Good news for the people who are addicted to television — the beautiful Maureen O'Sullivan who used to be a big, big movie star before she started raising a family of seven children, is cracking the TV screens in a series called "Duffy Of San Quentin." Real good to hear.

* * *

That big, good-looking guy, Rock Hudson, walked right into a new picture at U-I on his return from Europe. Scott Brady kinda kicked up his heels about playing second fiddle to Farley Granger in "The Golden Blade," so U-I, with that "you can be replaced look in their eye," put Rock to work pronto. And Scott doesn't live at U-I anymore.

* * *

This seems a little improbable—but movies are that way. For a spell in "The Flame Of Calcutta" that French fireball, Denise Darcel, is going to be dressed as a boy. Don't know how they plan to iron out her curves—with a steam roller maybe?

* * *

After a long time in France, where she got married and had a child, Deanna Durbin's returned to Hollywood and talk is that if she can trim down a little bit she'll go back into pictures. Her old pal and the man who made her biggest hits, Joe Pasternak, is definitely interested in re-launching the gal.

* * *

Lot of new discoveries being brought into the spotlight here—the most sensational one in a long time is the very pretty young gal, Joanne Gilbert, who made her first professional appearance at Charlie Morrison's night club, Mocambo. She's youthful, sexy, and terrifically accomplished. Headed right for a Las Vegas engagement after, with a small amount of spending money *($2,000 per week)* as salary. You'll be seeing her in movies too—Paramount is the lucky studio.

(CONTINUED ON PAGE 71)

Diana Lynn and hubby John Lindsay are startled by autograph seeker at premiere.

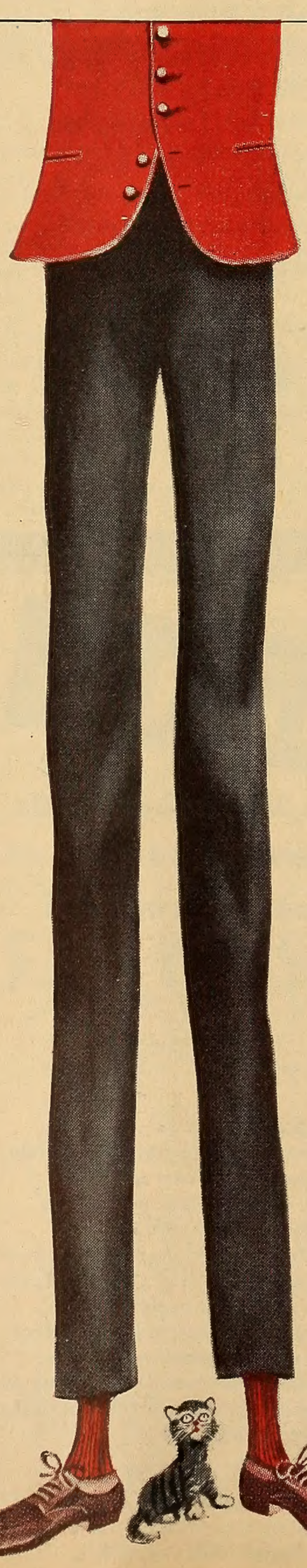
Anne Francis listens attentively to Peter Lawford at Warner Bros.' studio party.

High steppers Bob Hope, Bing Crosby get shipwrecked in the "Road To Bali."

ceives acclaim but no coinage for his music. Just before his decision to leave the service, he meets a young marine, Robert Wagner, whose conniving ways thrusts his playing of the Sousa-phone *(tuba)* on the non-willing maestro. Sousa agrees with his wife, Ruth Hussey, in liking Wagner and finally admits his tuba playing would be a good addition to the band. When he leaves the Corps, he asks that the young Marine be allowed to go with him. Sousa organizes his now famous band and decides to tour the country with it. Debra Paget, a burlesque performer and Bob's secret wife, joins the band as a singer. Debra introduces the two-step and then in a full production number sings to Sousa's "Springtime In New York." She's a big hit. The Spanish-American War interrupts the tour. But the finale finds the maestro bringing wounded Wagner back to the band and introducing his best known work, "Stars And Stripes Forever." It is a fine Technicolor movie with excellent performances turned in by the entire cast.

Clifton Webb is awed by soubrette Debra Paget in "Stars And Stripes Forever."

When you're in love you're nine feet tall...



You'll hear this lilting song sung in Samuel Goldwyn's new musical wonderfilm, and suddenly—*you'll* feel nine feet tall! For that's what this enchanting story, this love story, this tender story does to you—as no other film has ever done before. For into his multi-million dollar musical production *"Hans Christian Andersen"*, Samuel Goldwyn has poured all the emotions of which the human heart is capable and, as each comes into full play, you'll feel yourself glow, grow—till *you* seem nine feet tall!

SAMUEL GOLDWYN
PRESENTS

Hans Christian Andersen

—and the dancer

starring

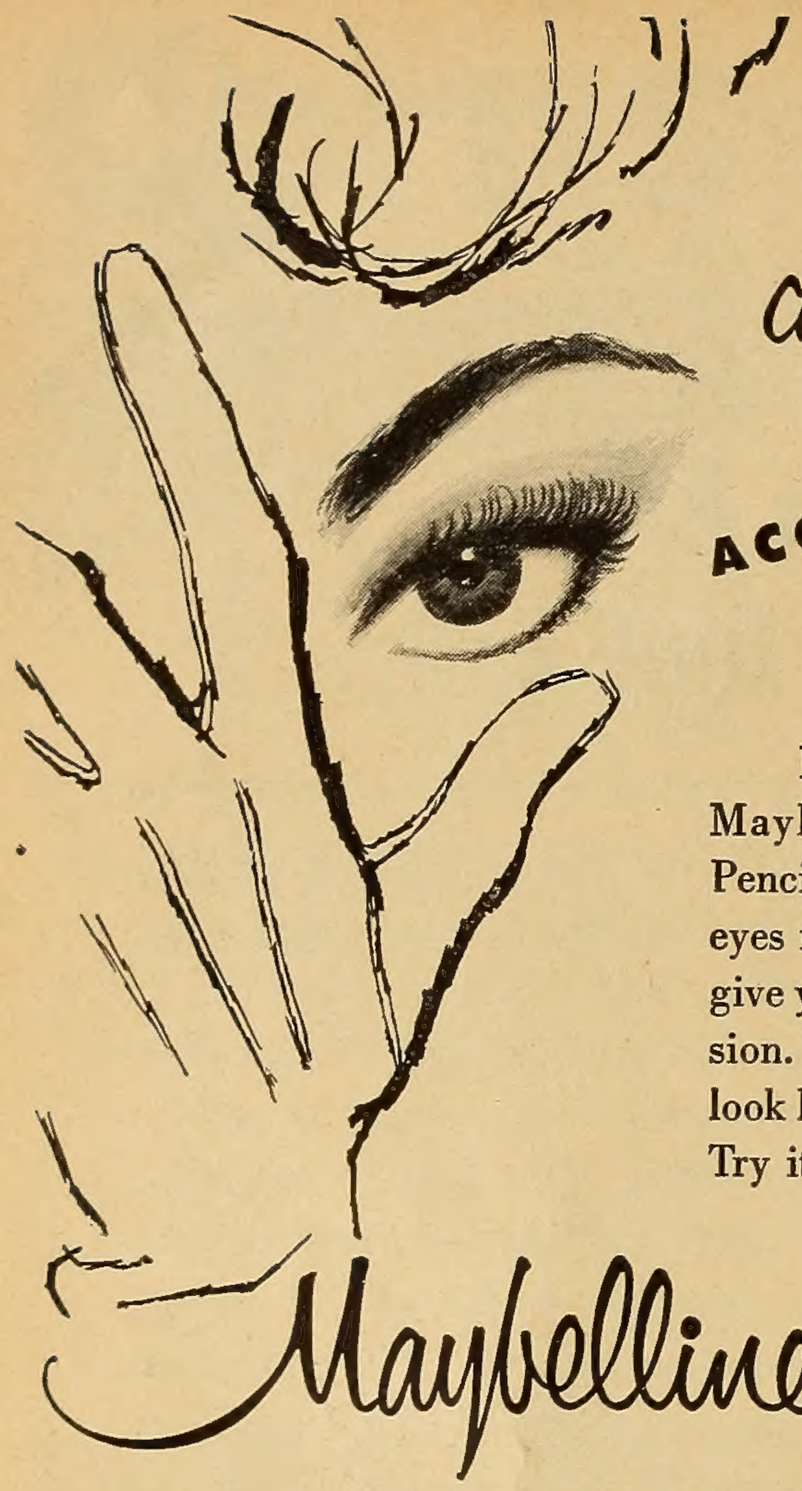
DANNY KAYE

and introducing

FARLEY GRANGER • JEANMAIRE

Directed by CHARLES VIDOR • Screeenplay by MOSS HART
Words and Music by FRANK LOESSER
Choreography by ROLAND PETIT
Distributed by RKO RADIO PICTURES, INC.

COLOR BY Technicolor

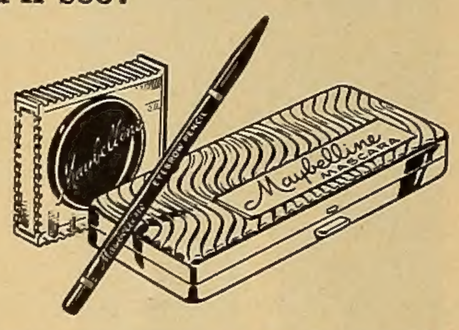


How lovely can you be?

ACCENT YOUR EYES AND SEE!

It takes just a few accents of Maybelline Mascara, Eyebrow Pencil and Shadow to make your eyes more beautiful. Instantly they give your face more life and expression. So, of course, when your eyes look lovelier, you look lovelier, too. Try it—you'll see!

Maybelline



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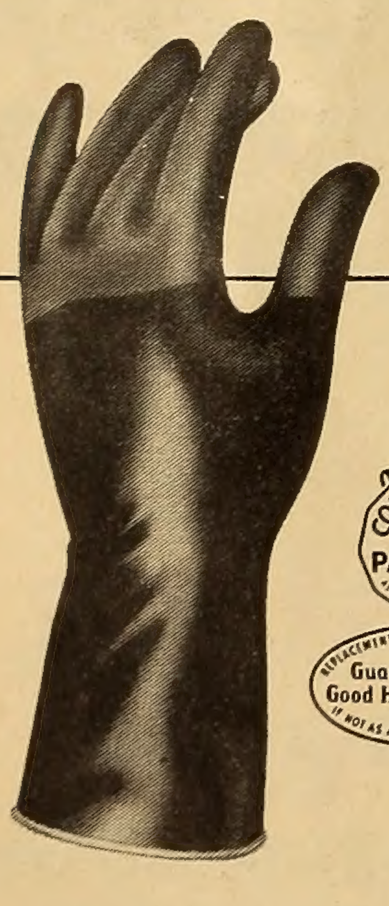

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. . . keep the Hands He Loves to Hold Soft and Attractive!

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Pretty hands are popular hands—on dates, on the job, at home entertaining. Smart girls keep their hands lovely the *easy way* by slipping on a pair of Ebonettes gloves for those beauty-robbing household tasks. Ebonettes fit so comfortably, you forget you're wearing them. Your hands stay clean and soft . . . your manicure intact, even during the dirtiest jobs—because Ebonettes are made of oil and acid resistant neoprene—grand to preserve natural skin oils from the ravages of detergents, too. Look for satin black Ebonettes at your favorite variety store.

- Satinized inside, *easy-on-and-off.*
- Snug fingers, non-slip grip, roomy palms handle wet slippery things safely.
- Made of long-lasting DuPont neoprene.

the PIONEER Rubber Company

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Your guide to

current films

CONTINUED

Tyrone Power falls for Southern belle Piper Laurie in "Mississippi Gambler."

Mississippi Gambler

Moonlight and Magnolias—*Universal-International*

A RIVERBOAT bathed in moonlight, a spirited and rebellious Southern belle, a poker table, and beautiful costumes mark this Tyrone Power-Piper Laurie Technicolor starrer as a visual treat. Power, as *Mark Fallon,* an 1850 adventurer, wants to initiate honest gambling on the river packets. High-spirited Piper and her brother, John Baer, are also on the boat. Power, dealing cards and chewing a cigar, takes one look at Piper and it's not just his cigar that starts smoking. When Baer steals his sister's heirloom necklace to pay a gambling debt to Power, Piper immediately believes her brother was the victim of the scheming gambler. Although *Fallon* gains the favor of their father, he is an outcast of their society set. During a showdown with Piper, he tells her she is afraid of life because her mother died giving birth to her. She retaliates by marrying banker George Elwood *(Ron Randall).* Her father is killed in a duel defending *Fallon's* name, her brother, jealous that Julia Adams will not marry him, holds *Fallon* guilty and is killed in a fight with him, and her husband runs out after making off with most of the bank's money. Piper is left alone with a closetful of hoop skirts and a "Gone With The Wind" type mansion. She sees the romantic light and rushes to the river packet to confess her love to *Fallon* who is waiting on deck with open arms.

Road To Bali

Bali Laughs—*Paramount*

WHAT'S your picture pleasure? Name it and you'll probably find it in this latest fun-for-all with Bing Crosby, Bob

Hope and Dorothy Lamour. Producer Harry Tugend has thrown in everything from an erupting volcano to a close-up of Jane Russell. Story-wise Bing and Bob are a couple of song-and-dance men who have to make a hasty retreat from Australia when some of their romantic shenanigans literally boomerang. The boys hide out in a small seacoast town where their only employment offer comes from Murvyn Vye to dive for buried treasure off his island paradise—stocked with sarongs, songs and Lamour. When the fellows glimpse the local scenery, they are all set to settle down, until Dorothy warns Bing that their four successors were either killed by an octopus while diving for the treasure or murdered by her cousin *(Vye)*. Bing comes up with the only possible solution—let Bob dive. Hope does, and successfully outwits the sea monster, only to learn that he cannot take the loot back to the island or the cousin will have his head shrunk for a momento. Since he had become rather attached to it, the trio set sail for Bali. They become shipwrecked on a mysterious island where bedlam breaks loose. The boys romance a widowed gorilla, rescue Dorothy from a villainous island prince, and break into an occasional song, the best being "The Merry Go Runaround."

Above And Beyond

Top secret—top entertainment—*MGM*

THE best kept secret of World War II, the dropping of the bomb over Hiroshima, is the basis for this compelling movie. Robert Taylor and Eleanor Parker, as *Colonel* and *Mrs. Paul Tibbets,* give convincing and warm performances as the Air Force Colonel in charge of preparations for dropping the bomb and his trusting wife. Since complete secrecy is absolutely necessary for the success of the mission, none of the hand-picked men actually know the full import of their assignment until over Japan. Taylor, with little time for his wife, finds the nerve-wracking strain making him irritable around his family.

Eleanor Parker can't understand change in Bob Taylor in "Above And Beyond."

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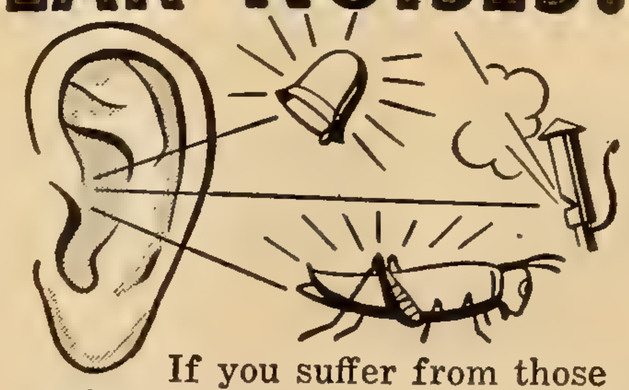

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Colors: White, Light Blue, Buttercup
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Your guide to current films CONTINUED

Jealousy rears its ugly head when Leslie Caron finds Jean Pierre Aumont, whom she loves, attentive to Zsa Zsa Gabor in "Lili." Leslie's unaware they're married.

Eleanor Parker doesn't hear a word from him until after the birth of their second child, then, she decides to join him at Wendover Field, Utah. Once there, she learns the wives have been allowed to stay at the Field with their husbands, and begins to worry anew over Taylor's strange actions. He is the butt of most of the sarcastic remarks—the men figure if it was anything really important they'd have a top-ranking general in charge. It is only when they are in the B-29 heading for Japan that they learn the five years of research and work has been history in the making. *Mrs. Tibbets* hears of her husband's courageous project over the radio and all misunderstandings are washed away with her pride in his world-shaking assignment.

Charles Boyer and Corinne Calvet in action-packed "Thunder In The East."

Lili

Young Love—*MGM*

WHIMSY and a Gallic charm prevail in this Edwin Knopf production of a little orphan named *Lili (Leslie Caron)*, who falls in love with a magician *(Jean Pierre Aumont)* and joins a carnival to be near him. She wins a job with puppeteers Mel Ferrer and Kurt Kasznar. Ferrer, a former dancer wounded in the war, holds a resentment against life in general and Aumont in particular, for he knows him as a devil-may-care charmer whose only heartbeat is for his assistant, Zsa Zsa Gabor. When he vainly tries to inform *Lili*, she spurns his advice and their association is pretty much limited to working hours with the puppets. The latter provide an unusual and effective touch in the Technicolor love story, as the little orphan seems to

(CONTINUED ON PAGE 68)

Ex-wife Audrey Totter fouls up life for Richard Widmark in "My Pal Gus."

"Imagine ME Playing Music!"

I Never Dreamed I Could . . . Until I Discovered this EASY Way to Learn

No Matter Which Is Your Favorite Instrument, You Learn Right at Home — Without a Teacher. No Boring Exercises —Start Right Out Playing Pieces! Just a Few Cents Per Lesson. FREE BOOK Tells All About It.

Imagine me playing music. Why, until just a few months ago, I never dreamed I could learn.

"I had never shown any sign of having special musical 'talent'. In fact, I didn't know one note from another.

"There was no music teacher near my home. Besides, I couldn't have afforded private lessons. And would have been to busy for them.

"And I hate hard work and boring exercises of any kind.

"Yet here I am today—reading notes and playing music so easily that my friends are mystified. They think I've been keeping my musical ability a secret all these years!"

Here's How It Happened

"It all came about when I wrote to the U.S. SCHOOL OF MUSIC for their Free Book showing how **easy** it is to learn music without a teacher. This fascinating book really opened my eyes! It convinced me that **anyone, anywhere** can learn to read notes and play music, thanks to these easy lessons in words and pictures.

"You DON'T need any special 'talent'. You DON'T have to do tiresome scales and tedious exercises. And you DON'T have to wreck your budget . . . this famous School's home study lessons cost only a few cents each, **including** delightful sheet music with each lesson."

Over 900,000 Students

This experience is typical. So many of our 900,000 students didn't know a single note of music when they started. Others had "given up" their music many years ago and wanted to get back to it. Thanks to our tested home study method, these people learned to play so **quickly** and **easily** their friends were amazed! Today they are experiencing the many pleasures which the ability to play can bring. Chasing away "the blues" with music after a hard day's work. Meeting new friends—and enjoying greater prestige among old friends. Making extra money from playing or teaching. Getting more **listening** pleasure from concert or radio music.

You make amazingly rapid progress because each new lesson is a treat instead of a chore. Instead of doing tedious exercises, you learn by playing real pieces, beginning with the very first lesson! Soon you can play all your favorite music by note.

THOUSANDS NOW PLAY WHO NEVER THOUGHT THEY COULD

Learns Faster Without Teacher

"I have no special talent—but thanks to your method, I play my guitar (according to impartial people) better than many students who have taken lessons from teachers for longer periods, and naturally at a higher cost."—**Myrella-Muquette Saint-Andre, Montreal.**

"Easy As Falling Off Log"

"It's easy as falling off a log. I have always wanted to play and now a life-long dream is being fulfilled." **Mrs. Phyllis B. Jones, Blanding, Utah.**

Amazes Her Friends

"I bet some friends that I could learn to play the piano quickly. They didn't believe me —because I am slow learning. Imagine their surprise last night when I played for them. One said, 'Why, Louise, it sounds like you've been playing for years!'" **—Louise Gomez, Oakland, Cal.**

How Famous Orchestra Leader Got His Start

"I got my start in music with a U.S. School Course. How easy it is to learn to read notes and play an instrument this 'teach yourself' way! In fact, this school did so much for me that I've enrolled my two daughters."—**Lawrence Welk, famous orchestra leader.**

"Never Dreamed I Would Ever Play"

"I never dreamed I would ever play. I didn't know one note from the other. Today I can play six delightful pieces after only two months." — **Mrs. Dallas B. Kerk, Lodgepole, Nebr.**

Didn't Know a Note Now Plays for Dances

"I didn't know one note of music! Three months later I started to play for dances. I have been invited to many parties and made people very happy with my music." — **Miss Rosie Montemurro, Vancouver, B.C. Canada.**

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Acting bug seems to have gotten hold of Leo Durocher, with wife Laraine Day on recent telecast. Leo's seriously considering doing picture work.

Surprise of the month was pulled by Jane Wyman who wed Fred Karger after six weeks' courtship.

Newsreel

Ann Sothern, well again and looking radiant, with Richard Egan. She's going to do big new TV show.

Arlene Dahl and Fernando Lamas have discovered each other and are going everywhere together. Ironically, their ex-loves are also duetting.

BY MICHAEL SHERIDAN

WHY FRANKIE AND AVA REALLY FIGHT!

It's more than petty quarrels and temperament that keeps them from marital bliss

NEVER, in all of Hollywood's long, exciting, and often turbulent history, has any movie marriage made newspaper headlines as consistently and unfortunately as the blissful-cum-hectic-cum-ideal-cum-explosive Ava Gardner and Frank Sinatra menage.

Today, just one year and three months, after their stormy wedding in Pennsylvania, dark clouds still hover over America's most melodramatic marital episode of 1952. And the question remains the same: can their marriage, can ANY marriage survive the day-in and day-out tiffs, rifts, spats, and out-in-the-open fights of its temperamental protagonists.

Now, with Ava playing one of the biggest roles of her professional career in MGM's "Mogambo," in the heart of Africa, and with Frankie finding time hanging heavily on his hands, and forced to nurse a greatly-impaired pocketbook by fulfilling whatever engagements he can pick up abroad, the Gardner-Sinatra union faces its supreme test.

It is no secret that Frankie put up a bitter fight against Ava going away so far from home, and for such a long period of time. The trip, plus commitments other than the "Mogambo" stint, may take as long as eighteen months. A lot can happen in that time—a lot that might not be too good for either party.

What Hollywood is wondering, then, is whether Ava and Frankie, who finally left together, in a fine display of fireworks, will return together—with or without more explosive sound effects. What everyone wonders is: how long can these verbal and physical histrionics go on. If their quarrels continue so far away from home, the future looks mighty unpromising for Hollywood's most unpredictable and most publicized marriage since movies began.

But one thing is certain. It's a long way from Africa's "Mogambo" to Hollywood's "Mocambo," and both parties may find it hard to take the absence of friends to keep the alliance going—through their good counsel, understanding, devotion. It is doubtful, too, that Clark Gable, the other star of MGM's African epic and Ava's closest friend on the location trip, will care to act as referee to any of their free-for-alls. Mr. Gable is noted as a gentleman that stays out of fights, and he has had his own experience of weddings that don't hit it off at the start.

It is a sad commentary on Holly- (CONTINUED ON PAGE 52)

Frankie and Ava fought furiously even before their stormy wedding and so became a target of criticism and pessimism.

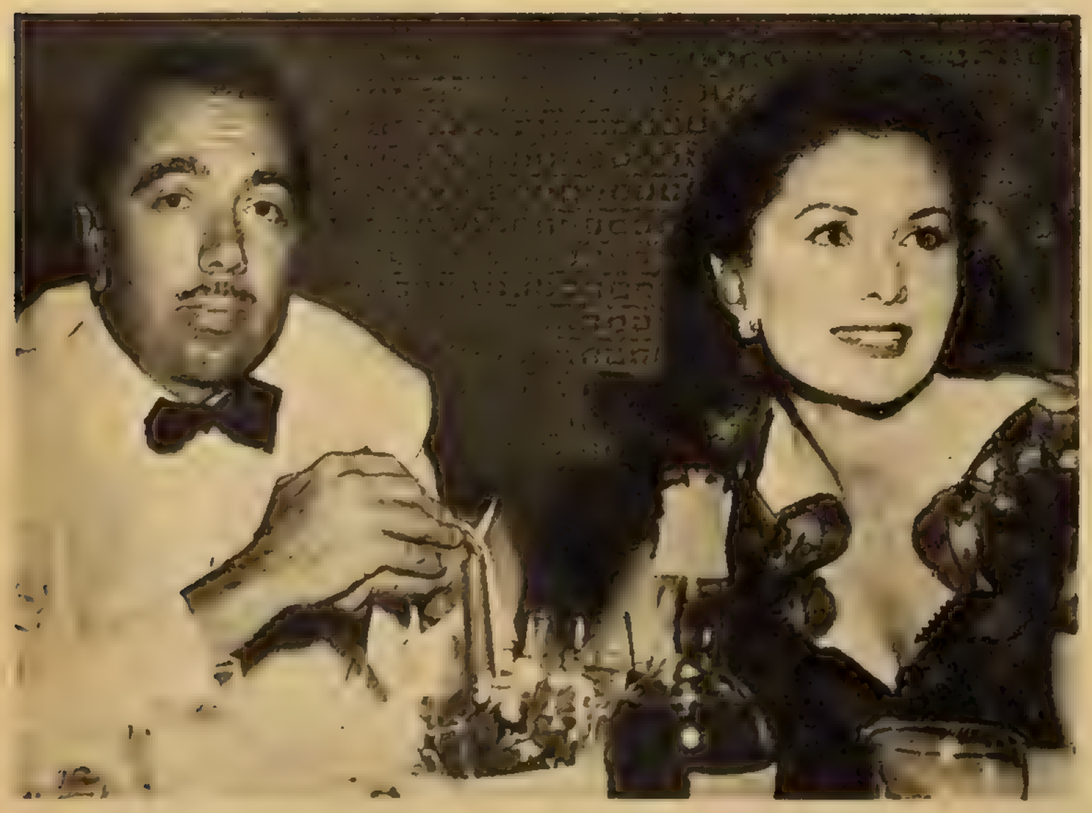
BY TOM CARLSON

REPORT *on a Redhead*

Luscious Rhonda Fleming's career zoomed when she blended acting with her allure

Rhonda owns five times as many work clothes as dress clothes. She loves to putter around in blue jeans and gingham shirts.

WHEN Rhonda was attending Beverly Hills High School she was chosen, at the age of fifteen, as Beverly High's Fairest and had her picture printed on the cover of the school magazines. A great honor, in one way, a near misfortune in another. Her friends and admirers misled career-minded Ronnie into believing that a girl as beautiful as she had nothing to worry about—all she had to do was look beautiful and audiences would be happy. It was here, luckily, that Agent Henry Willson came into Ronnie's life. Yes, he agreed, she was beautiful enough to make any audience happy, but, he added, she'd make them deliriously happy if she'd concentrate on acting and let her beauty take care of itself. That meant hard work, endless hours of study and rehearsing. Willson insisted on vocal and dancing lessons, too, declaring Hollywood was overloaded with untalented beauties, all of whom faded fast. Rhonda did as advised. Today, she's a star. Now Rhonda is studying more intensely than ever, doing all she possibly can to help her win fame as an actress, rather than as a ravishing beauty.



Agent Henry Willson, who guided her career so wisely, with Rhonda at dinner party. She's currently in "Tropic Zone."

Rhonda and new husband, Dr. Lewis Morrill, sign the guest book for King Kennedy at Seafare Lodge in Laguna Beach.

tv-land feature

THRILLER from Overseas

Trans-ocean operation is required to bring exciting "Foreign Intrigue" to American televiewers

AMONG the most popular TV shows in the United States is "Foreign Intrigue," the unique, suspense-packed series that's now in its second year. What makes this half-hour weekly program so different is that it is filmed in Europe, then rushed here by plane to be shown to American televiewers only. Because European backgrounds are essential to the plot of the series, writer-producer-director Sheldon Reynolds, a stickler for realism, took his stars, Jerome Thor and Sydna Scott, to Sweden. From there, he, the stars, a bilingual Swedish cast and crew go on location each week to whatever city the action in the script calls for. So not only do American TV audiences get a dramatic story, they also have the added thrill of seeing Europe while sitting in their own living rooms. No wonder this scenic thriller has become so popular! This year Sheldon Reynolds moved his base of operations to Paris where he now uses a French cast and crew to give the films new dash and flavor. When the producer first conceived unusual idea of filming his TV show in its actual locale he was scoffed at by associates in the television field, but time has proven how right he was. He's already had several Hollywood offers.

1. Setting the stage for filming one of the "Foreign Intrigue" shows. Shooting for this particular scene took place in southern Germany.

3. In New York, television technicians examine film on a large screen before it's telecast. That's star Jerome Thor kneeling over body.

5. Thirty prints are immediately serviced to the various television stations in the United States using "Foreign Intrigue" as a feature.

"I'm not too old or too grey

or too set in my ways to say yes to

marriage a fifth time,"

says Clark, who's the marrying kind

BY DENNY SHANE

London

WHENEVER I mention that I spent some time in Europe with Clark Gable, ears perk up and I'm bombarded with questions about him.

"How does he feel about Sylvia Ashley?"
"Is he in love with Gene Tierney, as some of the columnists hint?"
"Is he still grieving over Carole Lombard?"
"How does he look now?"
"Do you think he'll ever marry again?"

Gable, who has a reputation for a closed mouth, has plenty to say when he feels in the mood to confide. Of marriage, he admits with unexpected enthusiasm, "Of course, I'd marry again if I knew the right girl! That is, *if* she'd say yes.

"I'm not too old or too grey—or too set in my ways to say yes to marriage a fifth time," Clark declared firmly.

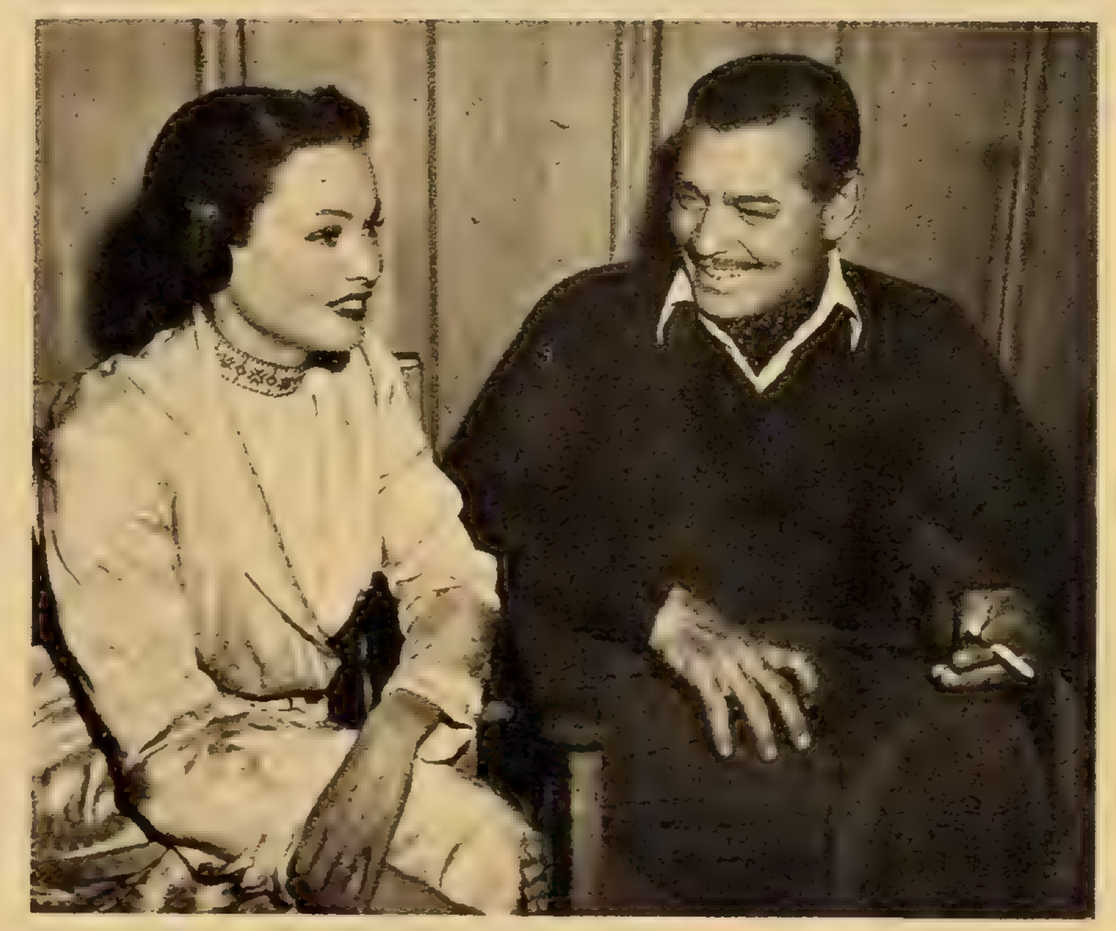
"Just don't ask me for advice on staying married," he grinned wryly. "I wouldn't know the secret. I must have learned something about marriage since I went into it the first time—that was in 1924—but I couldn't tell you just what," he admitted.

One thing about Clark Gable is clear. He is definitely the marrying kind. He has invariably proposed to the women with whom he really fell in love, and married them.

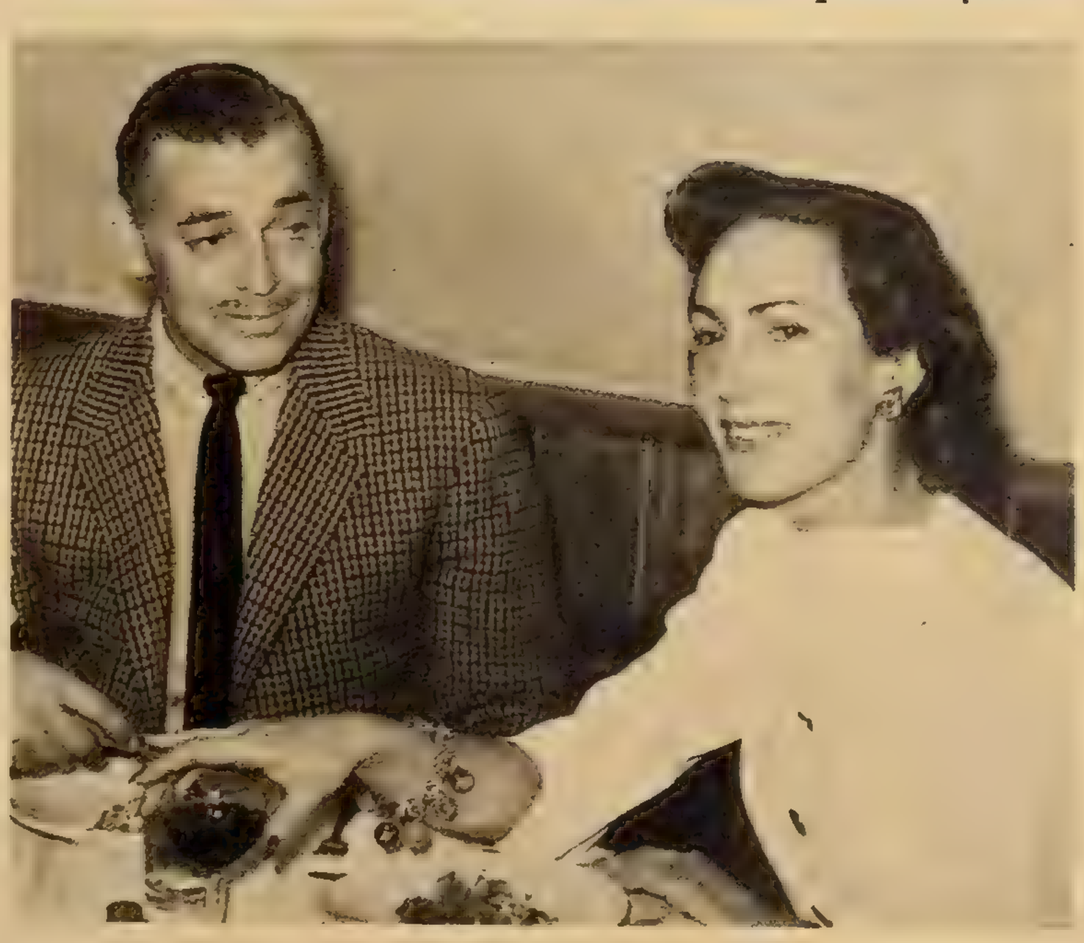
Twenty-eight years ago he found himself in love with a woman years older than he. Her knowledge and her adult strength and charm had great appeal for the young, unpolished Gable. They married—and eventually parted without rancor or bitterness on either side. I've met and talked with the former first Mrs. Gable, Josephine Dillon. Her words about him were only the kindest.

Once again Clark Gable married an older and very charming woman, socially-prominent Rhea Gable. Theirs was a marriage that again followed in Clark's pattern of looking to people who knew more than he did. That's how one grows. He learned *(and contributed)* a great deal. His first two marriages can- (CONTINUED ON PAGE 58)

Of his marriage to Sylvia Ashley, Clark confides, "That was unfortunate. The faults weren't all on one side, you know."



In London with co-star Gene Tierney during the making of "Never Let Me Go." Their rumored romance proved untrue.



Lunching with Suzanne Dadolle, one of the French girls he's dated. He's now in Africa with Ava Gardner for "Mogambo."

← "Sure, I've been unhappy," says Clark. "After marriage has failed, for example. But you can't go on being miserable."

Gloria is starred with Vittorio Gassman, Shelley Winters' husband, in "The Glass Wall," vivid thriller which gets its name from great glass building housing UN in N. Y.

NIGHTMARE FOR GLORIA

In "The Glass Wall," the sultry Miss Grahame has a terrifying evening helping a stowaway escape

ALMOST having her head crushed in by an elephant's foot in "Greatest Show On Earth" may have seemed nightmarish to Gloria at the time, but that was before she made this action-packed melodrama, realistically filmed on-the-spot in pulsating Manhattan. The pace is breath-taking, yet there's passionate warmth and tenderness as Gloria struggles to save a DP from unjustly being returned to Europe.

Stork Club is a vacation treat for Mal and Ray. They rarely go nightclubbing; Ray prefers quiet restaurants without fanfare.

The Millands, son Danny. There's also a daughter, Vicki. "The children's companionship has helped to change Ray at lot."

Ray Milland, Arlene Dahl chatting on "Jamaica" set. "Ray's learned how to live," says his wife, "and is happier as result."

"Previous to making 'The Thief,' there were ten months when Ray didn't work. Instead of being restless, he was relaxed."

"Everyone who hits the Hollywood jackpot goes through a series of phases . . . Ray's indulged his, but most of it's out of his system"

BY MRS. RAY MILLAND

Ray's WISER *now*

THIS is the story I never thought I'd write!

May I hastily add, as a non-professional wife, my reasons are purely personal and my particular point of view only concerns *me*. Fortunately, my husband, Ray Milland, subscribes to this same theory, so the credit side of our marital ledger balances beautifully.

It just so happens that seeing my name and face in print holds no fatal fascination for me. Ray *(I always call him Jack, which is the name he assumed because he hated his given name of Reginald)* is the celebrity in the family and within the realm of reason I prefer to remain out of the spotlight. Running a home, being a wife and mother of two growing children is the role I play best—I believe. Loving our home as we all do, it's a full time job.

As fate would have it, however, the request for this story came in from SCREENLAND in the midst of musings that were quite nostalgic. So I was moved to make this exception.

It was our 21st anniversary, last September 30th to be exact, which happened to fall on the same date set for the preview of "The Thief." Now through the years it's been heartwarming to observe Ray mellowing, maturing and becoming the complete adult he is today. But I still wasn't prepared for the shock when he announced that he wanted to go to a preview of his *own* picture!

Naturally, it meant a great deal to him, but others have too. During the 20 years he's been an actor *I've* been the guinea pig at previews while he remained home pacing the floor as he waited for the verdict. That he's learned at long last to disassociate himself, is just one of many indications that he's learned how to live and is a much happier person as a result.

Ray's previews, his fan mail, the general reception given "The Thief," more than qualifies my pardonable pride in his performance. Of course, "Lost Weekend," "The Clock" and "Rhubarb" are also my favorites amongst his many pictures. Driving home from the preview of "The Thief," Ray was silent as he always is when something deep within him yearns to be expressed.

The experiment of making a picture without dialogue was a success and he was grateful. It wasn't the right time but I wish I could have reminded him of an incident that should be very appropriate for this story.

Ray has always been a worrier and even though he began at the bottom in pictures, we have never actually been poor. We ate regularly, we paid our rent, but we've always lived within our means. Still Ray believed that every day was the last day. When he first signed with Paramount, a big insurance broker friend of the family came to see us.

"You are young and just beginning," he said to Ray, "Take out a good annuity and twenty years from now you'll be able to retire."

My husband was speechless. Twenty years! He finally managed to say that he'd be lucky if he lasted five, he didn't know anything about acting, he was getting by on borrowed time, and he wouldn't dream of doing it! He couldn't have been more sincere and, silly as this may sound, it's just recently that he's begun to believe he has a permanent place in pictures!

Previous to making "The Thief," there was a time lapse of ten months when Ray didn't (CONTINUED ON PAGE 61)

PRIVATE LIFE OF A

Allyn McLerie as
she appears in her role
of fiery Azuri
in "The Desert Song."

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"Arlene's a wonderful girl," says Lex, "but she wasn't ready to settle down. I still think two careers can work fine."

Arlene at party for Indian producer, B. N. Sircar. The parties—to meet important people—that kept Arlene away from home caused arguments.

Lex with Phyllis Kirk between scenes of "Raiders Of The Southwest," his latest.

BY MAY MANN BAER

NO WONDER *Arlene and Lex* GAVE UP!

The first year is always difficult but for two busy people like Arlene Dahl and Lex Barker there wasn't enough time for a life together

Arlene as she is in "Desert Legion." Her zooming career absorbs most of her time.

AFTER three weeks of trying, I finally reached Lex Barker on the telephone. "Where in the world have you been?" I asked. "I've been dialing your telephone ever since I saw you at the Marion Davies party and told you I wanted a nice, long interview!"

"I went out of town and I just returned today," Lex replied. Then, "Yes, I'll drop over."

It wasn't until an hour later when the afternoon paper arrived and I saw Lex's and Arlene Dahl's pictures on the front page—they had been divorced that very morning—that I felt quite embarrassed.

"I didn't know," I apologized to Lex when he arrived a little after six. "I'm sorry—but you know my job is being a reporter. And you're probably in no mood to talk. Then, with a sigh, I added hopefully, "Or will you, now that you are a brand new bachelor? And besides, what's this about you and Lana Turner?"

"I don't like being a bachelor. I never wanted to become a bachelor," Lex replied with an uncontrollable shudder. "I didn't want a divorce. I still don't. I didn't see any reason for it. But—if the one you are married to wants her freedom, then there's nothing to do but give it to her.

"Arlene's a wonderful girl. I wouldn't say anything to hurt her in any way. She just wasn't ready to get married and settle down," he said. "I still believe that two careers can work fine—but a girl has to take time to make a home for a guy. And she has to let him be the breadwinner or, at least, think he is. A man's pride can't let him be happy unless he is the man and is assuming the full responsibilities for his wife. It's tough when a girl makes equally as much money. It creates problems.

"When Arlene and I discussed her work before we were married, I agreed that certainly she should (CONTINUED ON PAGE 64)

Desperation forced Peggy Lee to adopt her "soft as silk" style of singing and the sex appeal it gave her was so hypnotic she became a sensation

The Girl with the Sexy Voice

BY JACK HOLLAND

Danny Thomas fell under the Lee spell and helped her all he could.

Peggy and Danny having fun during shooting lull on "The Jazz Singer."

With James Brown. Other vocalists have tried but can't imitate Peggy.

You don't have to be slinky and smouldering to intrigue men

AWHILE back Warners was getting ready to make a picture called "The Jazz Singer." The star was to be Danny Thomas. But there was one problem: who was going to play opposite Danny?

The usual tests began. About nineteen top-flight actresses were being considered for the role. And then one evening Director Michael Curtiz decided to go night-clubbing. He stopped off at Ciro's where a blonde charmer by the name of Peggy Lee was singing. The more Curtiz listened to her the more intrigued he became. Soon he was under the spell that Peggy Lee weaves over her audience—a sort of quiet but hypnotic sex appeal. Here was a lady who sang not with just a voice but with a body that cut loose in all kinds of subtle movements. And here was also a lady whose face became radiantly beautiful as she sang.

Curtiz turned to a friend and said, "If she can act as well as she sings, maybe we have something, maybe."

To see if he had something, he sent for Peggy. In a rare move, she was given a two-reel test in which she answered questions about herself, then sang a couple of numbers, and was, for a finish, thrown a dramatic scene to do—cold. The test was so good they almost considered sending it out as a short.

When it was over, Peggy was given the part—her first important role in a motion picture. Her one other film stint had been in a guest spot with Bing Crosby in "Mr. Music" which, of course, did nothing for her cinematically.

ALREADY you hear reports that Peggy Lee is a new star. Well, this is possibly true as far as pictures are concerned because her work in "The Jazz Singer" is rumored as terrific. But before hysteria grips the countryside, it's wise to remember that Peggy has been a star for about ten years—on radio, recordings, composing, and in the last couple of years, television.

Peggy's fame lies not only in her voice. She has written several hit tunes, among them "Manana" and the new "Sans Souci" which she worked on (CONTINUED ON PAGE 62)

← Delivering a song in her inimitable style in "The Jazz Singer."

I GUESS I'M NOT THE TYPE

Ann Blyth is of the age when most young stars invariably get married, but she's never been one to do as others do

BY JON BRUCE

Not long ago Ann Blyth was asked, "Do you expect to get married?"

She did a quick double-take, a subtle smile crossed her lovely face, and she said with real conviction, "Certainly. But not just this minute."

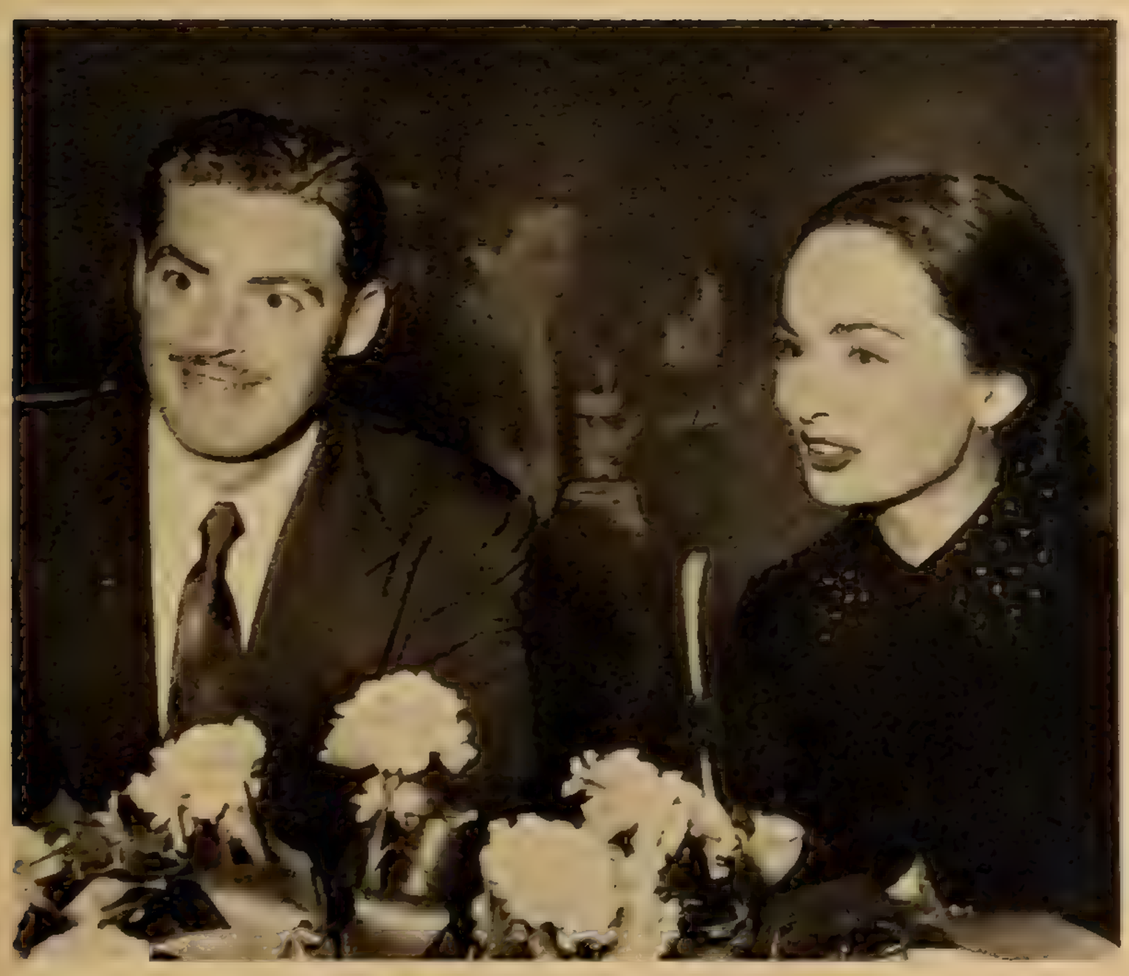
She was then asked if there were any immediate prospects. She hesitated for a moment and finally replied, "Not immediate. But don't worry—when the day comes that there is a ring on my finger I'll want the world to know. Marriage is too great a thing to be kept secret, to be coy about.

Somehow people have the idea that Ann has never experienced any real romance. She's been rumored going with this, that, and the other fellow. A couple of times she was erroneously reported as engaged. Most of such items were products of the gossip factory.

"When I was eighteen," Ann reminisced, "I was sure I was in love—that it was the real thing. But then, gradually, I began to see it wasn't. Maybe the fact that I was eighteen had something to do with my final decision. I discovered eighteen wasn't exactly the age of reason.

"Ever since then I have thought about marriage a good deal. Because I've regarded it so seriously, I am glad I have waited. I learned from that one experience that I would never jump into marriage until I knew I was in love.

(CONTINUED ON PAGE 66)



Charles FitzSimons, a brother of Maureen O'Hara, has been one of her favorite companions. Ann averages two dates a week.

"Dick Clayton and I often go to premieres. Then instead of going to a night club, we feast on hamburgers at a drive-in."

"I've no idea that a marriage will be always idyllic."

Esther Williams holds the attention of Director Mervyn Le Roy, Ken McEldowney and Nargis, star from distant India.

David Abraham, character actor from India, seems more interested in camera than in table companion Loretta Young.

David Abraham, Surya Kumari, singing star of India, and Minoo Katrak, sound man, being welcomed by Virginia Mayo.

Tyrone Power, Mrs. Gabriel Pascal and Charles Brackett discuss the visitors from India at the Beverly Hills Hotel dinner.

Piper Laurie and escort Dick Anderson at exotic gathering. The dinner climaxed a grand tour of the Hollywood studios.

Steve Cochran greets Indian Producer B. N. Sircar. Having Hollywood stars appear in films in India is plan for future.

Tribute to Mother India

Delegation from motion picture industry of India is given elaborate Hollywood welcome

To HELP further the progress of motion pictures in India, a delegation representing all branches of the industry recently arrived in Hollywood to study American methods of production. The Motion Picture Association acted as host conducting thorough tours of all the studios, business offices, theatres, and showing all else that had to do with the making and showing of American-made movies. No questions were left unanswered. The stars of India, of course, were the most interesting part of the delegation. Surprisingly enough, most of them spoke English. In India, the motion picture industry is making rapid strides, the output of pictures increasing unbelievably. They have had enormous help from the British studios, but felt a visit to Hollywood, capital of the film world, was essential to perfecting their own films. Dubbed-in American movies have long been popular in India. "The River," filmed entirely in India, in English, was one of our best received foreign-made pictures of 1952. The interchange of ideas will increase.

Surya Kumari and Greer Garson compare notes. Censorship in Indian films, although rigid, is quite contrary to our own.

Kathryn Grayson is delighted to meet Surya, who, in her native land, is billed in films as the Kathryn Grayson of India.

Hats off to

"SOMBRERO"

Filmed amidst the color and gaiety of Mexico, MGM's "Sombrero" is stirringly effective

WHAT makes "Sombrero" unique is the way three separate love stories—one tragic, one tender and one deliriously gay—are interwoven to make a single story of colorful life in a small Mexican village. This MGM musical romance was filmed near picturesque Cuernavaca, is in Technicolor and boasts an impressive cast of Pier Angeli, Vittorio Gassman, Ricardo Montalban, Cyd Charisse, Yvonne DeCarlo, Nina Foch, Kurt Kasznar and Jose Greco, famous Spanish dancer making his American film debut. His numbers with Cyd Charisse are breathtaking.

Pier Angeli, more beautiful than ever, and Vittorio Gassman study their lines.

Ricardo Montalban happily greets parents who came to Cuernavaca to visit him.

Cyd Charisse shows hubby Tony Martin arena used for bull fight scene in film.

Yvonne DeCarlo and Vittorio Gassman, await a call to do a swimming scene.

Scene over, Yvonne dries herself off. She has role of a girl without family or name.

← Jose Greco instructs Cyd Charisse in the fine art of handling a matador's cape.

BE A *Thrifty* WINDOW SHOPPER

Brighten your outlook

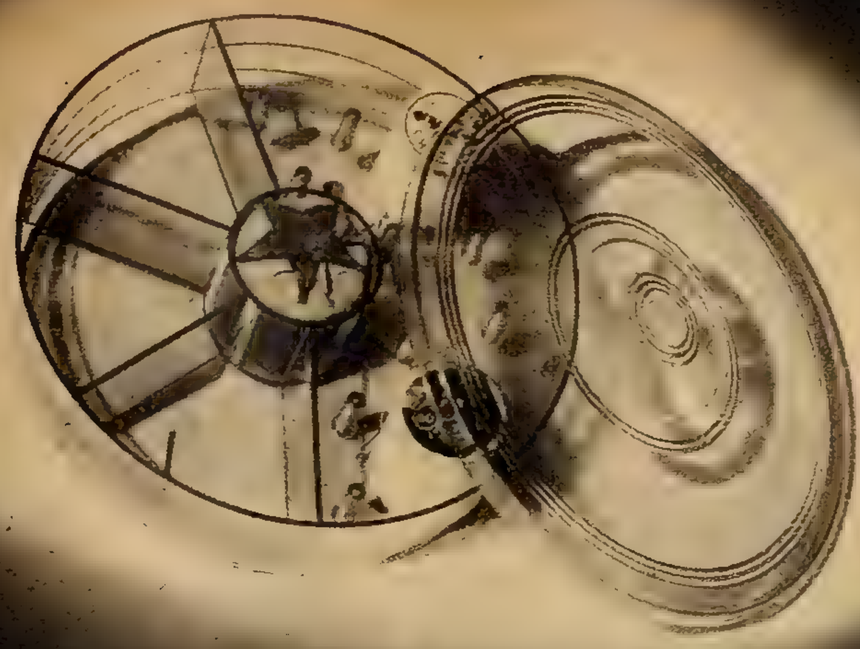
at little cost with Screenland's

Variety Values

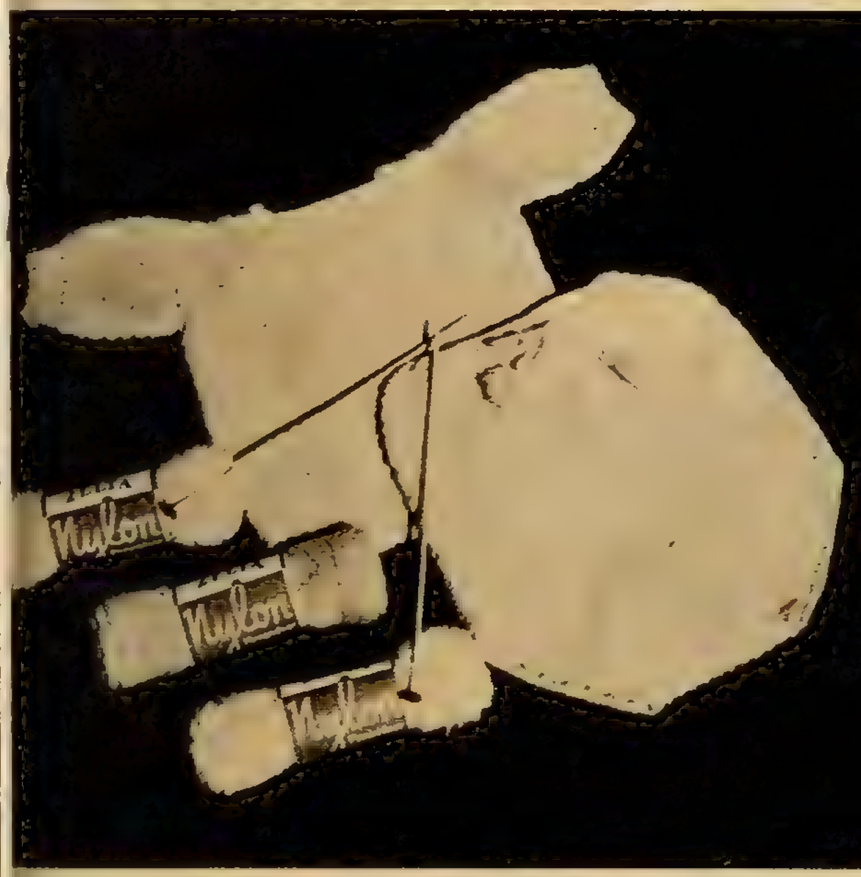
THIS photograph of Marjorie Steele was taken in her beautiful penthouse apartment overlooking New York's East River. Marjorie is the bride in "The Bride Comes To Yellow Sky," one of the two stories in RKO's "Face To Face," a Huntington Hartford Production. Marjorie is wearing a house dress, looking well-groomed, indeed. Her dress, by Cotton City, costs just $2.98 and is sold at most of the J. J. NEWBERRY Co. Stores. For a sure-fit, it's made in sizes 12 to 20 and 16½ to 24½. Cotton chambray fabric is Sanforized, in brown, gray and blue.

Prices are subject to change.
For your nearest store, write to
SCREENLAND, Dept. V.V.,
10 East 40th St., New York 16.

G. C. MURPHY Co. Stores: These handsome metal photo frames have a smooth golden-toned finish. The 5"x7" size is 79c 8"x10" only 98c.



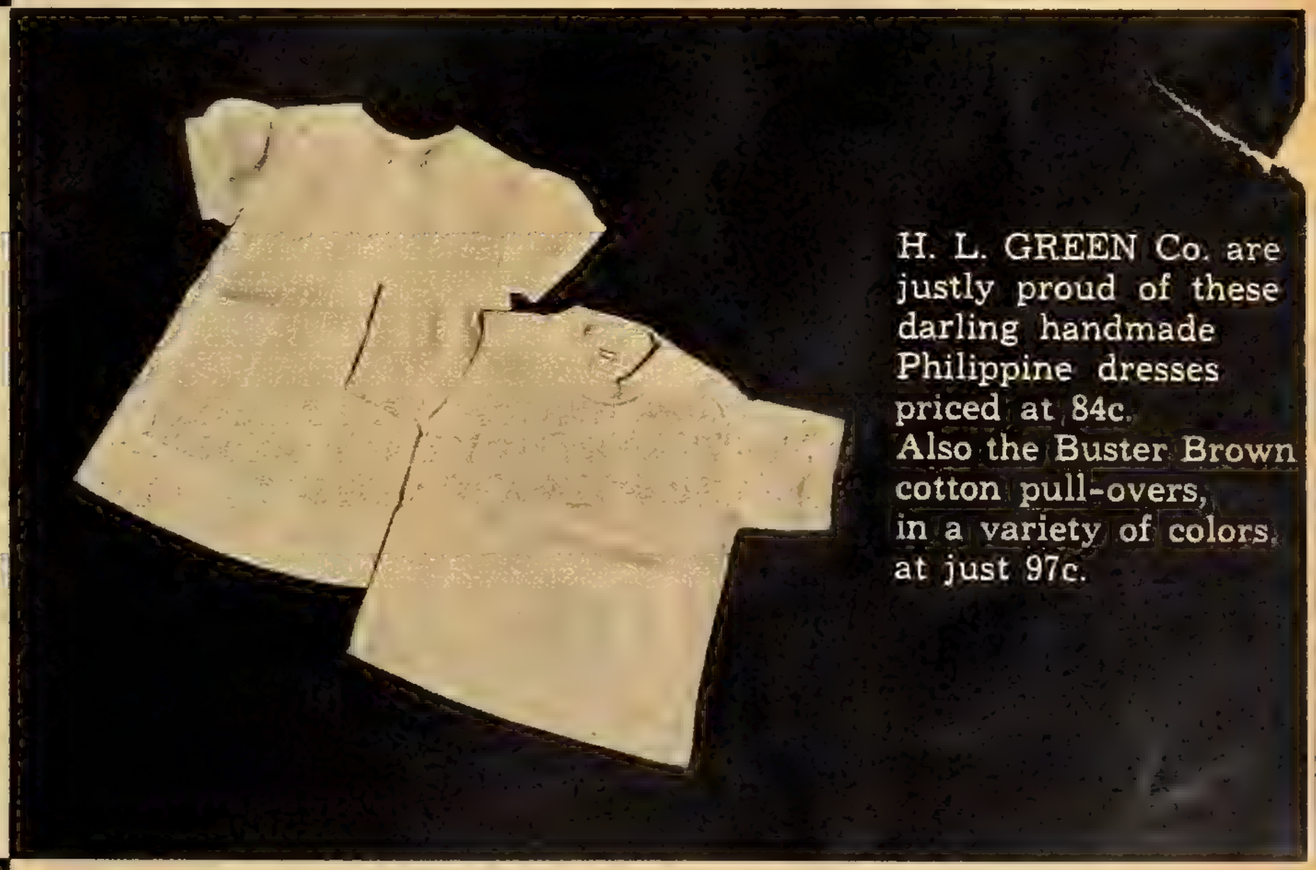
McCRORY Stores have this very practical and convenient kit to hold all your sewing things together in a see-through, non-spillable container. The price is a budget-wise 49c.



S. H. KRESS Stores: Soft Zelta Pompadour Yarn of nylon is 50c a skein, just right for making baby suits like the one in the photo at the left.

BEN FRANKLIN and SCOTT Stores feature this "Nursmatic" bottle with its ingenious anti-colic "Insta Valve" that is designed to nurse baby nature's way. The "Nursmatic" nurser is 79c.

McCRORY Stores have these appealing Walt Disney Peter Pan Pencil Boxes filled to the brim. 39c and 98c. The Texon brief case is zippered, has metal corners, inside compartments. $2.98.

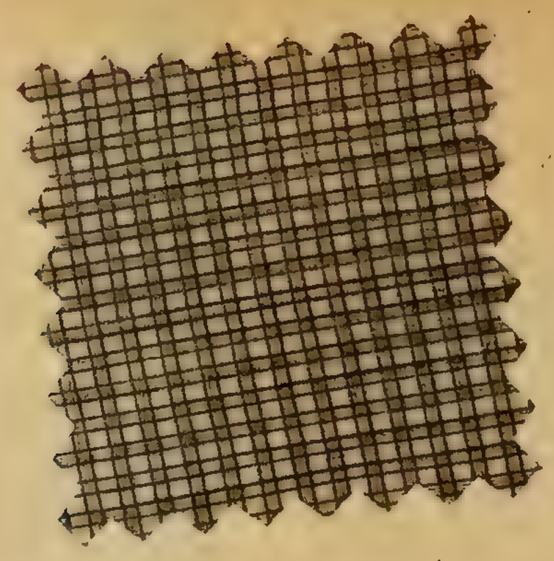


H. L. GREEN Co. are justly proud of these darling handmade Philippine dresses priced at 84c. Also the Buster Brown cotton pull-overs, in a variety of colors, at just 97c.

For an added feminine touch in your bedroom, this pillow case to be embroidered. "Grandmother's" case is white and yellow or pink with stamped pattern. 98c at KRESGE'S.

The young man in any family will welcome these accessories. Warm plaid muffler comes in red, brown or royal plaid. 69c. Ski cap with ear muff, $1.49. Water-repellent mittens, 50c. At J. J. NEWBERRY.

SCREENLAND
FASHION FEATURE



sew a colorful cotton

an early bouquet of fresh fabrics for Spring—sold at J. J. Newberry Co. Stores

BY MARCIA MOORE

Modeling this dress, made from Simplicity Pattern 4094, is Marjorie Steele, featured in RKO's "Face To Face," a Huntington Hartford production. Pattern costs 35c, in Jr. and Misses sizes. Fabrics shown are a sample of Newberry's wonder cottons priced from 49c to 89c.

For the location of your nearest J. J. Newberry Store, write to Marcia Moore, Screenland Magazine, 10 East 40th St., N. Y. C.

BY ELIZABETH LAPHAM

CAUSE FOR **APPLAUSE**

Quickly available ingredients to make your midwinter beauty formula a success

Smoothing on Edna Wallace Hopper White Clay Pack is vital step in brief facial.

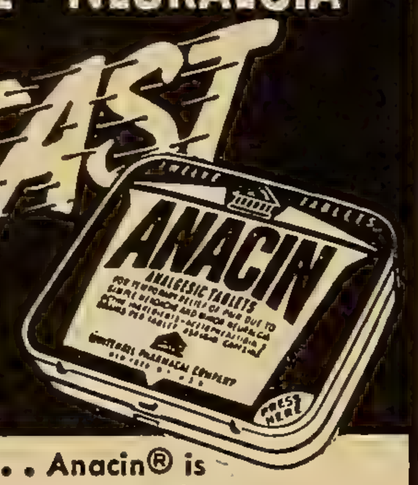
Thick, instant suds, ability to silken hair, and delightful floral fragrance, are characteristics of completely new formula for Proctor and Gamble's Drene.

WHEREVER you are and whatever you do, we know that right now both the holiday gaiety and the New Year's resolutions seem terribly remote—so remote, in fact, that your whole campaign-for-beauty is apt to be in the doldrums. The experts know all about this feminine tendency toward laziness and being soft-hearted folk they come up unfailingly with products designed to work small miracles in improving good looks in the shortest possible time.

For an expenditure of exactly ten minutes, and almost no energy, you can give your- (CONTINUED ON PAGE 73)

Hazel Bishop No-Smear Lipstick comes in twelve beautiful settings and six shades.

RELIEVES PAIN OF
HEADACHE • NEURALGIA
NEURITIS
FAST
The way thousands of physicians and dentists recommend



Here's Why . . . Anacin® is like a doctor's prescription. That is, Anacin contains not one but a combination of medically proved, active ingredients in easy-to-take tablet form. Anacin gives FAST, LONG LASTING relief. Don't wait. Buy Anacin today.

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PIMPLES
RUIN YOUR LOOKS

Don't neglect an externally caused pimply broken out skin that nobody loves to touch! Apply wonderfully medicated Poslam Ointment tonight—check *results* next morning after just one application!

Poslam contains all 9 ingredients well known to skin specialists—works faster, more effectively to help you to a finer complexion. Apply it after washing skin with non-alkali Poslam Soap. At druggists everywhere—costs so little.

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MARVEL CO.
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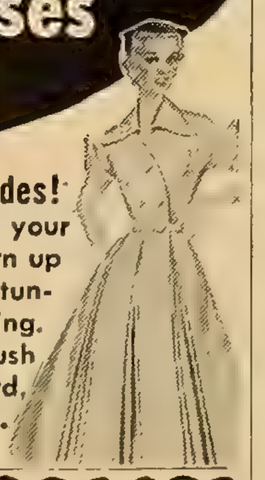
a Year's Dresses Without Cost!



MAKE up to $100 in a Month, besides!
Spring, summer, fall, winter—get all your dresses without paying 1¢. Also, earn up to $100 in a month just showing stunning styles to friends. No canvassing. Everything furnished without cost. Rush name, address, dress size on postcard.
FASHION FROCKS, INC., Dept. L-2027, Cincinnati 25, Ohio.

Make Money and Friends as a
PRACTICAL NURSE
LEARN AT HOME—EARN WHILE LEARNING
FREE Nationally recognized resident school of practical nursing now offers approved training at home to women and girls to help fill waiting demand for nurses. Thousands needed at once. High school not necessary. No age limit. Sample Lesson Free. Rush name on postcard.
Post Graduate Hospital School of Nursing
682 Auditorium Bldg., Chicago 5, Ill.

Marilyn Monroe

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With Photo you will also receive FREE Catalog listing all the Stars! Also tells how to get Addresses, Birthdays and photos of Stars' Homes. Send name of your favorite Star and only 15c for handling or 25c for 8x10 size.
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WHY FRANKIE AND AVA REALLY FIGHT!

(CONTINUED FROM PAGE 21)

wood's way of life, however, that—often through their own fault, but quite often not—a typical movie marriage starts off with several strikes against it. Hollywood, which likes to bet on anything from the ponies at Santa Anita to the fillies at the yearly Academy Awards, has a weakness for making "book" on the romances of the town . . . from the starting post that is all woo and coo, to the finishing line which so often, alas, ends in a lawyer's office.

No marriage exactly thrives when both parties learn that their union has brought about a parimutuel to weigh its chances. It is not very encouraging to find that wherever movies are being discussed and made, half the players are betting the marriage won't succeed and the other half that it will last just so long. And that's exactly what is happening to Ava and Frankie.

"The pre-marital behavior of the stars has much to do with the eventual failure that besets their attempts at a happy marriage," reveals one of Hollywood's leading producers. "Both Ava and Frankie were responsible, over a long period of time, for incidents that were bound to make them the target of criticism and pessimism.

"If they had behaved merely as two people deeply, sincerely in love—and had gone about securing that love with faith and sincerity, they would have made more allies than the enemies they couldn't help collecting. As it was, they attacked marriage like a bull entering a china shop—and the damage, right from the start, is done."

Let's take a brief look at that harried, grotesquely-dramatic wedding of Ava and Frankie in West Germantown, Pa., where, in the presence of sixty-odd wedding guests, Frankie suddenly excused himself and rushed out of the house. Tearing past the policemen guarding each door and encircling the police prowl cars outside, Frankie descended on the six reporters, twelve photographers, and twenty "fans," and shouted hoarsely, "What are you creeps doing here?"

Before anyone could say anything at this startling interruption, Frankie said, "No pictures, you understand. We've got our own photographer. You'll all get pictures—and in the meantime why don't you all get the hell out of here?"

One photographer, a little bolder than the rest, said, "Pipe down, Frankie. We know you. I'll get my picture, don't worry."

It was then that Frank Sinatra blew his top. "I'll bet you $500 you don't," he flared, "and if you do, I'll knock you flat!" Only Frankie didn't put it in quite such polite words, but he had attained his goal. The photographers got no pictures: just a stereotyped pose, handed out by the Sinatras, in which Ava smiled benignly, and Frankie scowled ferociously.

Small wonder that the aftermath to the wedding was to have so much of the same flavor. From Hollywood came tales of squabbles, slamming doors, altercations in night clubs, Ava retreating to a friend's house, Frankie sitting sullenly alone, and exchanging surly monosyllables with well-meaning droppers-in.

Then in October came the worst news. The Pennsylvania fireworks grew and grew and grew until, in Palm Springs, the Gardner-Sinatra idyll attained an explosion of atomic proportions. After eleven months of marriage, it was heard that Frankie had thrown Ava out of her desert home. And there was quite a bit of mystery as to how the whole thing had happened.

Present were: the police; Lana Turner, actress; Ben Cole, business manager of both the feminine stars. They left when Frankie arrived, alone. Later Mr. Cole returned to the house and found Ava and her sister, Bea, having a dispute about Sinatra. The police, however, were still there. Says Mr. Cole, most tactfully, "I didn't stay around to see what it was all about, or what happened."

In Palm Springs, Chief of Police August Kettman said, "I was off duty at the time. I really don't know anything about it. There is nothing on record about any alleged disturbances, and the charge sheets at the station are free of complaints." In which statement, the Chief of Police matched Mr. Cole's tact. But the incident had Palm Springs open-mouthed and Hollywood typically agog with anticipation.

Of the incident proper, Ava remarked: "I have absolutely nothing to say relative to the matter."

It looked, to one and all, that, at long last, the Gardner-Sinatra marriage was well on the way to the stormy shoals that might say finis to what started as the stormiest wedding of the year.

Who was to blame in the rift that could have been the beginning of the end, no one quite knows. Take a quote from Ava, "I have only seen Frankie get mad when his anger is justified." And take a quote from Frankie, "We're both temperamental, we both want the most out of everything, and we have the normal quarrels of everyone who love each other very much."

To such dialogue, a top Hollywood columnist retorts in print and person, "The reason of the quarrel is plain. Frankie has an ungovernable temper, and Ava will take a cocktail or two to calm her nerves. Frankie, who drinks rarely, doesn't like any drinking, moderate or otherwise, especially in a woman. What was on Frankie's mind that memorable afternoon in Palm Springs was Ava's forthcoming trip to Africa. Frankie didn't want her to go, and if she had to go, he wanted to go with her. And Ava, on that point, was adamant—she wanted to go alone. Hence the fireworks!"

Be that as it may, no story about Ava Gardner and Frank Sinatra is complete without at least one prognostication. This writer would like to make one:

Sensational New Scientifically Designed Patent Pend. BRAS for

LARGE • MEDIUM • SMALL BUSTS

Correct and Flatter Your Individual Bust Problems INSTANTLY! on FREE 10-DAY TRIAL!

LARGE BUST

SIZES 34 TO 52

Style NO. 101 Long-line Built-up Shoulder only

$2.98

Complete Line of "Yuth-Bust" Bra Designs to fit and flatter your individual figure type.

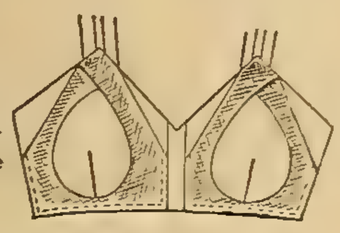
COLORS NUDE, WHITE BLACK

Look Slimmer and Years Younger!

Self-Conscious about oversized, spread out, sagging busts? Does your bustline make you look years older than you are? Both Longline and Bandeau styles of "Yuth-Bust" Bras have an exclusive patent pend. feature for youthful curves. Gives busts a bewitching separation. Style No. 101 and No. 202 Longline also have SPECIAL V CONTROL FEATURE of midriff support to help FLATTEN BULGING STOMACH; also girdle attachment hooks. Light and comfortable—yet firm! Built-up shoulder straps of bra fabric. Simple adjustments. Excellent durable fabric—easy to wash.

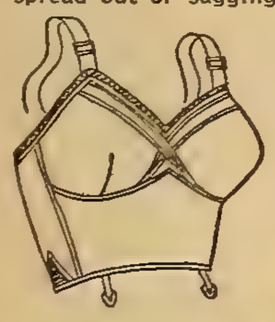
SECRET INSIDE CONTROL

helps correct your individual large bust problem!



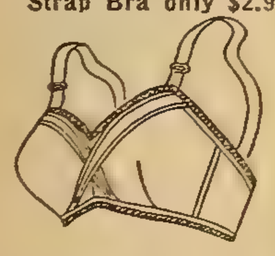
Illustrated are some of the large bust types who can be helped.

Special patent pend. bust molding feature on inside of all "Yuth-Bust" styles, lifts, supports and cups large busts into the smaller youthful alluring shape you want, whether they are extra large, spread out or sagging.



Style No. 202 Adjustable Shoulder Strap Bra only $2.98

One of Our Many Satisfied Customers Below Says:
"I've always had expensive bras made to order. But I could never get the satisfactory fit, style and attractive bustline for my full bust that your 'Yuth-Bust' bra now gives me."
—Mrs. B. Hauft, Norwalk, Conn.



Style No. 303 Bandeau Adjustable Strap Bra only $2.75

BEFORE

Mrs. Haupt wore the "Yuth-Bust" Bra, she looked tired, older, matronly and heavier because of her large, spreadout bust.

Style No. 404 Bandeau Built-up Shoulder Bra only $2.75

AFTER

she wore "Yuth-Bust" Bra, her glamorous bustline permitted her to wear youthful, smart style clothes and go places with her husband.

MEDIUM BUST SIZES 32 TO 42

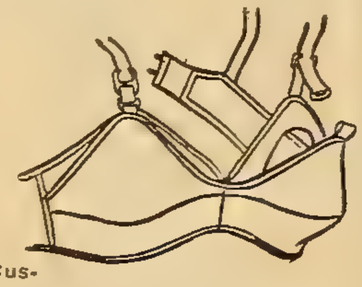
STYLE NO. 505

New Patent Pend. constructed "Glamour-Form" bra corrects medium bust problems in a jiffy!

COLORS—NUDE, WHITE, BLUE, BLACK

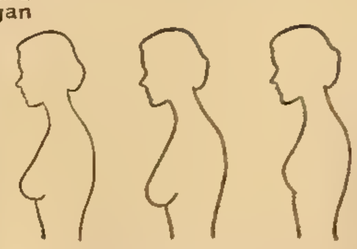
You rarely see a woman with an average size bust which is naturally perfect. That is because a woman's breast muscles and tissues break down leaving your bust shaped with one or more problems that should be overcome. Your medium bust may be too flatly spread out, or it may sag too much, or it may have lost its firmness and roundness Your ordinary bra is not designed to correct your individual bust problem. For this reason a famous bust culture stylist designed the "Glamour-Form" Bra to specifically correct the medium size bust problems. Does wonders for your figure in any outfit you wear — like no other bra! Gorgeous, wonderful quality fabric that washes like a dream! Simple adjustable shoulder straps and adjustable elastic closing. Only..... $2.49

INNER BRA BUST BEAUTIFIER which does marvels for your individual medium bust problems.



Here's Another Satisfied Customer Below who says:
"I can't thank you enough formy "Glamour-Form" Bra. Your inside feature does more for my bust than any other bra I ever wore."
—Miss J. Ward Birmingham, Michigan

PICTURED HERE are some of the Medium Bust types who can be helped.



BEFORE Miss Ward wore the "Glamour-Form" Bra, her unattractive bustline gave her clothes a "baggy" look. She looked unappealing and was rarely invited out.

Famous bust culture stylist created this wonderlike feature underneath the bra. It instantly flatters and accentuates the average size bust, gives them a firm uplift, roundness, and highness no matter whether your medium size bust sags too much, or is too flatly spread out, or is not firm or round enough.

AFTER she wore the "Glamour-Form" Bra for her average size bust, her bewitching bustline made her clothes fit like a movie star. She now sparkles with personality and is socially popular.

SMALL BUST

Style No. 222

SIZES 28 TO 38

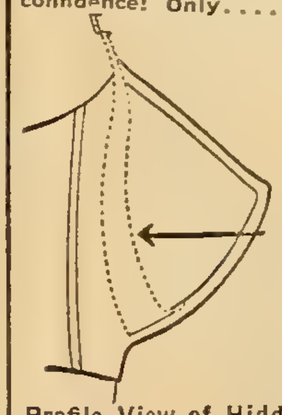
Special Design "Up-and-Out" Bra gives You a Fuller, Alluring Bustline Instantly!

NO PADS!

No Artificial Bust Buildup Needed!

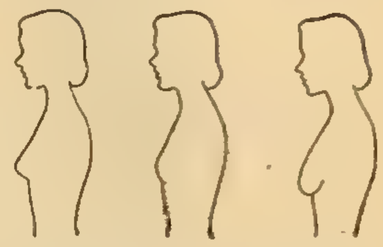
COLORS NUDE, WHITE BLUE, BLACK

Self conscious about your flat looking bust line? Figure Beauty starts with a glamorous bustline. The sensational "Up-and-Out" Bra has an exclusive secret patent pend. feature that tends to lift and cup flat, unshapely, small busts into a Fuller, Well-Rounded, Exciting Bustline like magic instantly! NO PADS — no artificial bust build-up needed. Firm elastic back and easy to adjust shoulder straps. Beautiful fabric—easy to wash. Now Wear All Dresses, Blouses Sweaters, etc. (No matter How Form Fitting) with Bustline confidence! Only..... $2.49



Profile View of Hidden Feature in Bra which does wonders for your individual small, flat bust problem.

Illustrated are some types who can be helped



This special patent pending bust molding feature on inside of bra lifts, supports and cups your busts. NO MATTER WHETHER THEY ARE SMALL, FLAT, OR SAGGING, into Fuller, Well-Rounded "Up-and-Out" curves like magic instantly!

One of Our Many Satisfied Customers Below Says: ". . . It's amazing how its special feature gives my bustline real glamour."
—Miss Doris Harris, Wichita, Kansas.

BEFORE

Miss Harris Wore the "Up-and-Out" Bra. She was flat, unshapely, and shy.

AFTER

she wore the "Up-and-Out" Bra, her attractive bustline gave her poise, confidence.

FREE! with your order of any bra whether you keep it or not!

GLAMOUR BUSTLINE COURSE

For SMALL—MEDIUM—LARGE BUSTS

An Authority shows you how to improve your individual bustline appearance so that your new bra looks its best on you! Contains 3 sections for each bust type; instructs the Small, Medium, Large bust type what to do for their own bust problem. Most scientific, up-to-date guidance. Step-by-step illustrations with easy to understand directions. Partial list of priceless contents in this course are: Simple illustrated scientific movements. What type of clothing you should wear to gain the desired bustline appearance—for each of the small, medium and large bust women. Illustration of bust structure and how it works. Figure proportion charts giving correct bust size according to height and weight. Plus other methods of bustline improvement! Yours free of extra charge with your order of any of the above bras—whether you keep the bra or not—if you act NOW!

Send No Money! FREE 10 DAY TRIAL!

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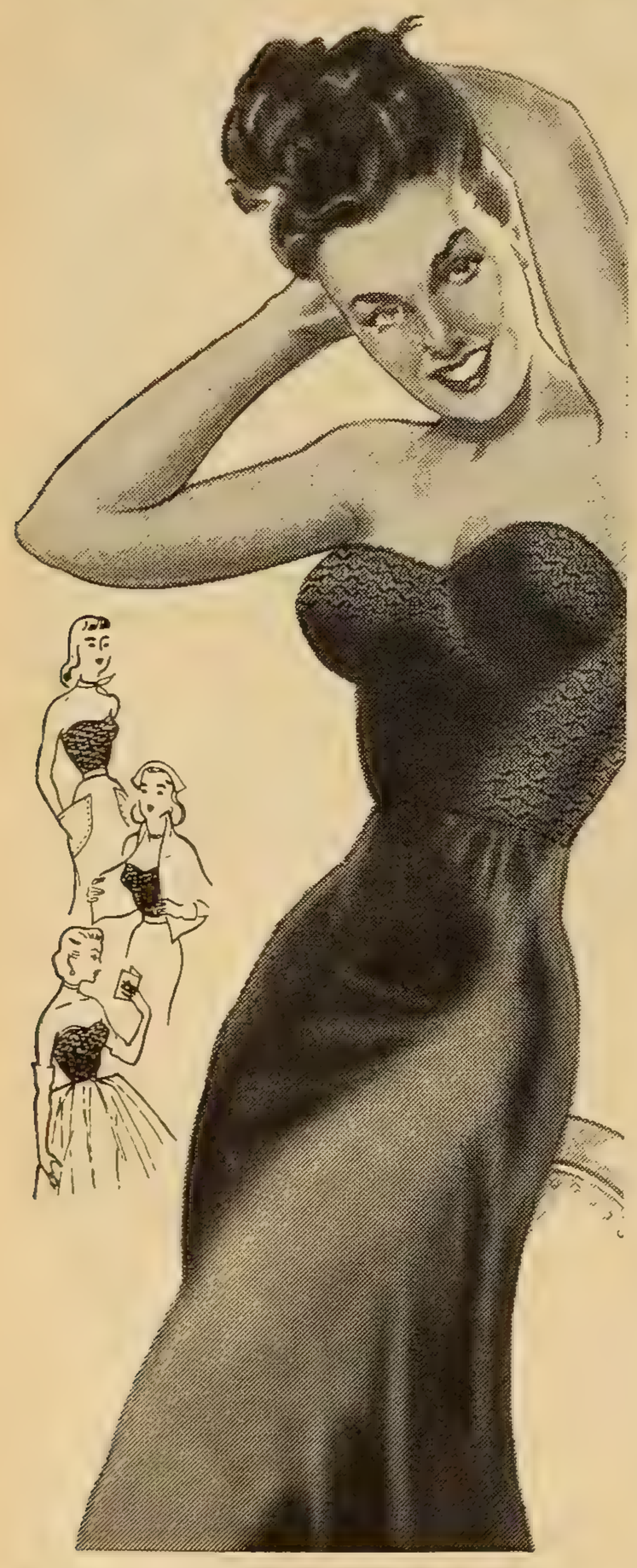

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that if the break-up between Ava Gardner and Frankie Sinatra finally and permanently occurs—which could easily happen in the uncivilized wilderness of Ava's film location—the chances of Frankie returning to Nancy Sinatra should not be taken lightly.

It wasn't so long ago that this writer was sitting with Nancy and Barbara Stanwyck, her closest friend, in their suite at the Sherry Netherland in New York. The entire conversation wasn't confined to an interview for purposes of publication, and this writer came away with the conviction that Nancy has not closed the door on her ex-husband. She has never felt that he would find true happiness or peace with Ava, but that his place was with someone who could understand his tantrums, and with his children, whom, all reports to the contrary, he loves very much.

For instance, within a few hours of his terrific battle with Ava in Palm Springs, Frankie, who had moved to the home of a friend, dropped in on Nancy, and took his children to be outfitted with Hallowe'en costumes. Then the very next day it was reported that Sinatra frightened his friends with a lot of telephone calls. In each case, the call was the same.

"Please see that the children are well taken care of . . ." said Frankie, and hung up. The following day he rang them all up again and apologized, blaming the incident on "an encounter with The Bottle."

Mystery? There has always been mystery connected with the doing of Ava Gardner and Frank Sinatra. What is behind those terrific quarrels, the split-ups, the lovey-dovey reconciliations—no one quite knows. Of late, Ava has made a confidante of Lana Turner, and it is not beyond the realms of reasonable doubt that they exchange confidences pretty intimately. If nothing else, they both have a common topic of conversation in their experiences with another difficult man—Artie Shaw. They both married him, remember?

Yet, there are explanations to Ava's and Frankie's incompatibility. "It's all too easy to understand their constant squabbles," says one well-known woman psychologist. "The basis of marriage to a woman is pride and respect. Every woman wants the world to feel she has 'done well for herself.' Every woman wants to hold her head high and look the universe in the eye.

"Ava couldn't do that. She stood, branded in the eyes of the world, whose approval she wanted as all women want it, as a home wrecker—a woman who had ruthlessly taken what she wanted at the expense not only of another woman, but of innocent children.

"She couldn't fail to know the stories whispered about her, and whether or not they were true didn't make them any easier to take. She must have known people wondered what pressure she had exerted on Frank to make him break his marriage for her—that she was doubly condemned for causing a divorce which struck not only at the home of another woman, but also at that woman's very deep religious convictions."

Frank and Ava at Nairobi airport. They spent first anniversary aboard airliner.

This well-known woman psychologist is not the only one who believes that, in comparison to the quiet, natural dignity of Nancy Sinatra, Ava's Southern tantrums and temper didn't look any too well.

"It's probable that Nancy Sinatra may have played a large part unconsciously in the handicap Ave faced in her marriage," the psychologist goes on. "Not that Nancy *did* anything . . . She didn't have to do anything, and is probably more grieved than anyone else that Frank has been made unhappy. All that Nancy had to do was *exist.*

"Ava, whether she liked it or not, was always measuring herself against another woman—a woman unlike Ave who had been faithful to one man instead of skipping from marriage to marriage . . . a woman who had borne children and thereby become a whole woman, which Ava had not . . .

Is it any wonder, then, that Ava should unconsciously try to overshadow that woman by more and bigger displays of temperament and individuality?

The psychologist sums it up as follows: "The eventual break-up that most people expect of the Sinatra marriage rests entirely on these three things: the guilt which the world has fastened on Ava taking another woman's man—the unbearable competition with a woman whom Ava is essentially and by nature unequipped to beat—plus a knowledge that no matter what she did, how she acted, or what was ahead for her and Frank, it would not be the right thing."

The world would demand proof that their marriage justified the heartaches and scandal which made it possible. At this writing, that proof has not been forthcoming. Thus, don't be too surprised that, should the break-up occur, Frankie would go back to Nancy—and it won't be just for the children, either.

Nancy is a portrait of calm that would do much to soothe Frankie's scorched feelings at the moment. She is also, not only by reason of her Catholicism, but by nature, a creature of forgiveness. She may find it hard to forget, but forgive she will. She has been brought up to turn the other cheek, no matter how hard it has been slapped. And however you look at it, the slap Nancy Sinatra got was heard around the world.

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FASCINATING IMPORT

(CONTINUED FROM PAGE 36)

to the attention of Hollywood. The late Maria Montez and her husband, Jean Pierre Aumont, had just completed a movie in Europe entitled "The Corsair's Vengeance," and Mr. Kramer asked to see the film because he had a projected part in mind for the volatile Maria. As the reels unrolled, he found himself watching a young blonde actress, and when the projection lights finally went up, he knew he had the girl for the part of Ya'el, the Israeli heroine of "The Juggler."

Prior to this, Milly had found herself a Hollywood agent through a mutual friend in Italy, but she didn't hold much stock in the chances that she'd be called to the United States. In addition to the fact that she thought the competition was practically overwhelming, she harbored the fear that her 5-feet, 7-inch height was against her, even though she knew that Ingrid Bergman and several other highly successful leading ladies were even taller.

She told her agent, "If you find something good for me, you write to me, and I will accept." Feeling that she'd probably never hear from him, she accepted the lead in another Italian film and then left her native Rome for location shooting in Turin. As luck would have it, the location was such that it was impossible to reach her by telephone, and after five hectic days her agent contacted her with the news that she was wanted for "The Juggler." She was so excited that all she could say was, "I accept! I accept!"

Milly began her career at the age of 11 when she portrayed the young girl in the Italian stage version of "The Women." Two years later a family friend took her to meet the director of the film "The Brothers Karamazov," who tested her for the role of the sweet youngster of the story, and subsequently she was cast in her first Italian movie.

Now 19, Milly has starred or co-starred in a dozen pictures in Italy, but only one movie, entitled "Buried Alive," has been seen in the United States. As far as she knows, it has been shown only in art theatres in New York City. However, with her upcoming fame through "The Juggler," others will probably find their way to this country.

Milly's background is as interesting as a thrill-packed movie script. The only child of Natalia and Riccardo Vitale, she grew up in Italy during the last war. She remembers vividly the bombings and hardships, and during the German occupation further discomfort was added to her life because her father refused to work for the invaders, and for three years managed the best he could to support his family.

The new young star comes from a long line of artistic, creative people. Her father is now the director of the opera house in Rome, and her mother is a choreographer. Her grandmother was Lina Pasini Vitale, the famous Italian opera star, and her grandfather was the well-known conductor, Eduardo Vitale, who led the

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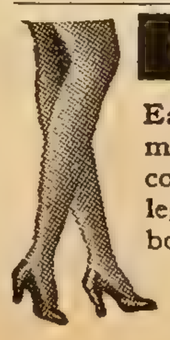

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symphony orchestras of Italy and South America for two decades.

It was natural that with such a background and environment, Milly would someday have an artistic career. As a child, she wanted to study medicine, a whim which overtook her because the family doctor was a very handsome man. She also began intensive courses in voice and piano, and because her mother wanted her to learn languages, Milly was enrolled in the Lycee Chateaubriand, a French school in Rome.

At the Lycee she also studied English, and although she learned the grammar and structure of the language, it wasn't until an American girl from New York moved into the apartment next door that Milly began to converse in English. For six months she and her friend spoke only English and as a result, unlike so many Europeans who speak English with an Oxford tone, Milly speaks her English with an American accent. It was to be one of the factors in her favor only a short time later!

Milly, who has the poise of a woman a number of years her senior, says she can't remember a time she didn't want to come to Hollywood. "Every actor or actress in Europe wants to come here," she observes, "because Americans make such good pictures, and when you work in them, you have a name of international importance. Also, the organization and working conditions are better, and, of course, you get a better salary!

"I was very lucky to get a wonderful man like Edward Dymtryk to be my first American director. We rehearsed for a whole month before we started making 'The Juggler,' and he has helped me a great deal. Kirk Douglas has helped me, too, and he is so talented and easy to work with that he makes me feel right at home. When you work with a good actor, you act better, too, which is so important to me as a stranger in this wonderful country."

When Milly says that, she means every word of it, and her praises of people and things on this side of the ocean are really revealing. America, she thinks, is a country that's designed for working people. Everything is modern, progressive, and challenging. No one particularly cares about traditions, historical ruins or the past the way people do on the other side of the ocean.

"Just look at the movies here," she points out. "Everything is organized down to the last detail. You don't have one official and nineteen unofficial directors on a picture, as we do in Europe. I feel so relaxed when I go to work at the studio here. Everything is tested and ready, the script is finished, and you know exactly what you are to do that day. In Italy we were often called at seven in the morning, but didn't begin shooting until four in the afternoon because something was wrong with the set, the script, or the lights. It doesn't surprise me now that so many American movies are such big successes, since I have seen how serious everyone here is about his work!"

Away from the studio, one of Milly's most ecstatic expressions is based around an item that most of us take for granted.

Kirk Douglas as he appears with Milly Vitale in colorful scenes of "The Juggler."

She can't get enough of our ice creams! Her favorite is banana ice cream, and any kind of soda gets an enthusiastic nod from her. She also is fond of hamburgers and orange juice, and she's deadly serious when she says, "Your milk here is so beautiful!"

Although Milly seems destined to become Americanized overnight, there's one facet about her private life which to us seems redolent of old-world charm. Since she's 19 and not yet married, her constant companion is her mother who quite capably plays the role of the chaperone—the duenna. This arrangement doesn't seem to hamper Milly one bit; in fact, it's an aid because, in addition to being a somewhat fascinating woman herself, Milly's mother fills in on the conversation the things Milly herself forgets. With her daughter, she shares a love of all phases of show business.

When they're not busy on the set, they like nothing better than to visit the stores. As Milly puts it, "I hate to go into them because I want everything I see," but this doesn't seem to deter them from shopping adventures. "Women are very lucky here, because they can buy good dresses and not pay high prices, as we must in Italy. Here every girl is well dressed, and she doesn't have to give a fortune for her wardrobe. In Italy, the good dresses are costly, and the cheaper things are cut very badly."

Among the things we take for granted, Milly thinks American cosmetics are the most attractive she has ever seen. She has just discovered the various pliable plastic containers, and these never cease to amaze her. She says American costume jewelry is so reasonable and well made that she wonders how people can tell the copies from the genuine. On their shopping trips, Milly and her mother always stop in at a restaurant for some kind of sandwich and a glass of vegetable juice, both of which are novelties for them.

She does have complaints about the

American way of living, however, and she doesn't hesitate to voice them, even though they are of a minor nature. She hates American coffee, which in contrast to the thick Italian brew, strikes her as nothing short of brown water. And even though Vittorio Gassman recently told her that she must eat her salad or people will think she is impolite, she's a holdout in this department. "It seems," she says, "that you get salad here at the beginning of every meal!"

Milly's favorite actress in Hollywood is Bette Davis, whom she reveres with an almost fan-like devotion. "She is really a great actress," says Milly. "She is always different—sometimes a girl, sometimes a woman. Maybe some day I will get a chance to make her kind of pictures."

The statuesque blonde frankly admits that she would like very much to marry an American. And although she has high ambitions as an actress, she says she will give up her career if it might interfere with her marriage. She's in no hurry to march up the aisle, and she isn't particularly looking at the moment. She puts it this way: "If I want a tall and handsome man, I will probably choose one who is short and homely. I don't like good-looking men who are stupid. I prefer an ugly man who is interesting. Besides, here the wife can be the boss, if she wants to!"

To date, she hasn't had time to meet any of Hollywood's eligible bachelors, but you can never tell what change of events tomorrow will bring. She has visited some of the town's brighter spots, such as the glitter clubs along the Strip, but she isn't a devotee of cafe society of the Ciro's or Mocambo type. With typical candor, she confesses that after 11 o'clock in the evening, her eyelids begin to droop and that's a sign for her to get on home.

The one thing about America that has impressed Milly most is our way of living. "Americans are happy because they are comfortable. Their work is made easy for them, and things are not complicated as they are in Europe. Everyone cooperates to get the job done. On the set, when someone says 'Quiet!' it is still immediately; in Italy you must scream it 20 times.

"Here the workmen, such as the crew members and the hairdressers, live like rich men in Italy. They have their own homes, their car, they go on vacations to nice places, and their families are happy. Girls have nice clothes and it is easy for them to find a nice boy to marry because they don't have to observe old-fashioned rules. There are so many opportunities, too, and it seems to me so easy to earn a good living.

"I pray that I am a success in American pictures, because I would like to become a part of your country. If it happens this way, do you know what I will do? I will become an American wife, and I will live in a little house with a fence and a gate at the seashore. In Italy we have no houses with fences and gates, and this to me is a symbol of this exciting land of opportunity. When I will have these, a career in motion pictures and perhaps a family of my own, then at last I will know that my dream has come true!

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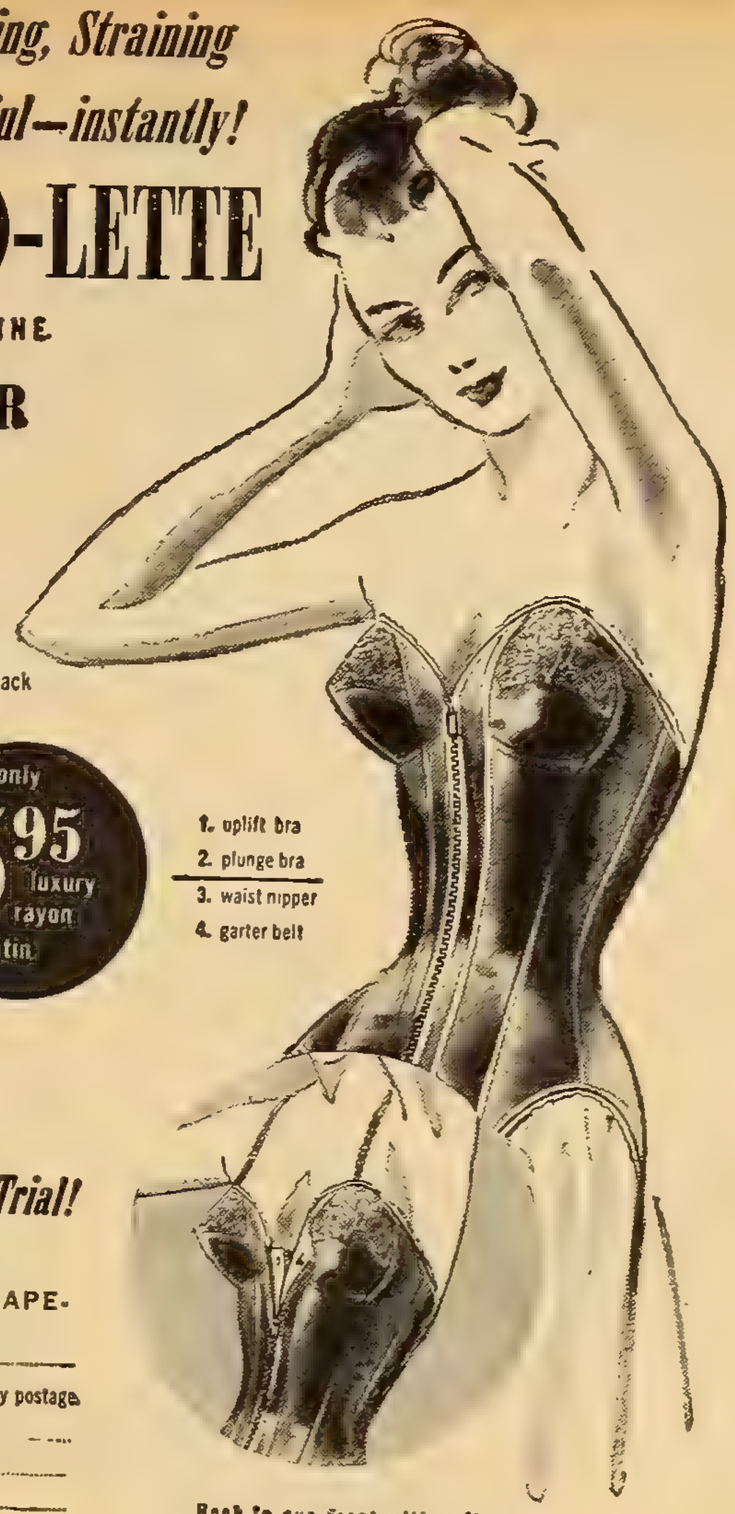

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GABLE WANTS TO MARRY AGAIN!

(CONTINUED FROM PAGE 27)

not be dismissed as mistakes. Perhaps they can be classified as 'growing up.' He proves his appreciation and gratitude toward both women by saying reminiscently, "I've been lucky in love."

What was happening to Clark Gable during those earlier years is still going on! He is a man who is continuing his quest for personal growth. He's ever alerted to acquiring new knowledge, to developing himself. You can tell by being around Clark that he's not calculating in his approach to men *or* women. He is not trying to use people. He's genuinely attracted to able, interesting, adult personalities.

He reads a lot. We talked at length about some of the newer books, mostly non-fiction, such as the Whittaker Chambers book. He travels a lot, and with his eyes wide open, I found out. He listens with interest to new information. He keeps on learning—and consequently, Clark Gable continues to develop.

Such a man is sure to outgrow certain personal relationships and he finds that he must sidestep others because there isn't enough to them. Being attracted to a girl is not enough to constitute love for a man of Gable's substance!

Today, Gable isn't trying to avoid love, but he has found out that it can't be forced. He's learned that unless there's mutual respect and shared interests, a superficial, magnetic attraction doesn't last. Nor is friendship—or admiration—or a desire for companionship enough for Gable.

Friends were openly puzzled when Clark Gable and Sylvia Ashley married. Their interests and tastes were as different as day and night. It's possible that Clark married that time out of loneliness. I'm certain the experience was enough to jolt him sharply to the realization that a man can't talk himself into love.

Of Sylvia Ashley, he says, "That was unfortunate. The faults weren't all on one side, you know. It might have lasted, I suppose. I don't ever go into marriage thinking ahead to divorce," he added.

He rarely speaks of Carole Lombard, his great love. He's not the kind of man who moans when he's suffering, but he told someone I know, "It's foolish to attempt to match an ideal."

In case it appears to some that Gable is living in a tear-stained past, let me make it plain that he came to painful grips with reality—and won.

He looks marvelous. I sat watching him at Royal Festival Hall in London, where he and Gene Tierney were working in one of the scenes of the MGM movie, "Never Let Me Go." I noticed he had the powerful stride and physical bearing of a handsome, fit man at his prime.

Gable came walking up to the table where I was eagerly waiting to talk with him again, and greeted me with a look of genuine pleasure at seeing an acquaintance from home. He quickly slipped out of the dapper-looking trench coat he was wearing for the scene, sat down and then ordered coffee for both of us.

Fortunately, we had about two hours to get re-acquainted and talk while the movie set was being shifted around. I captured the impression of a intensely alive, magnetic, attractive man—healthy, hearty, high-humored, and with a zest for living that makes him a very exciting companion. There's nothing detached or vague about Clark. His penetrating blue eyes engaged mine and sparkled as his inimitable husky voice recounted some of his many adventures.

I happened to ask when he'd first travelled to Euorpe, supposing that it had been during his war service as head of a combat photography unit. "No," he corrected, "my first time over was in 1928, when I got a sudden yearning to see Holland." He interrupted himself to mention, "I'm half-Dutch, you know, and I had a hankering to see the place where part of my roots grew. Anyway, I got to Holland, didn't speak the language or know what to look for and I was so darned green," he smiled, "that I stayed only a few days and headed right back for the United States like a bewildered hick."

I once heard a girl—a rather self-centered and famous young lady who dated Gable for a while—describe him as a dull conversationalist. I could only grin to myself and feel sorry for the gal. Apparently, she'd heard so often that he was interested mainly in hunting and fishing that she just never bothered to tap other facets of his lively and interesting mind.

He does have to be drawn out a bit at first. He's inclined to listen quietly and attentively when someone else wants to do the talking. Meanwhile, he's taking it all in. One of the studio employees in England commented to me, "Why, I've never before met a man of Gable's stature in show business who had so much humility, and such a great and genuine interest in what other people have to say!"

Let a woman possessed of sufficient brains, charm and tact *strive* to explore Gable's mind, however, and she'll find there a treasurehouse of interesting facts, fun and penetrating observations, once he opens up.

He is a fun-loving man. "What's more important in life than its chuckles?" he asked. "Having fun is good sense. If a guy can't laugh now and then, he's not much good," declared Clark.

Nor does he mind if the laughs turn out to be at his expense. I asked him whether he was plotting to get some big-game hunting in while he was making the next movie, "Mogambo," in Africa with Ava Gardner.

"Every time a producer gets the idea to have me work in a picture that's to be made in some faraway place," he laughed, "the big inducement offered is always how good the hunting is there. Big-game hunting, deer-hunting, duck-hunting. They always figure out something too good to miss. The only hook is—I've yet to hunt on one of those location deals.

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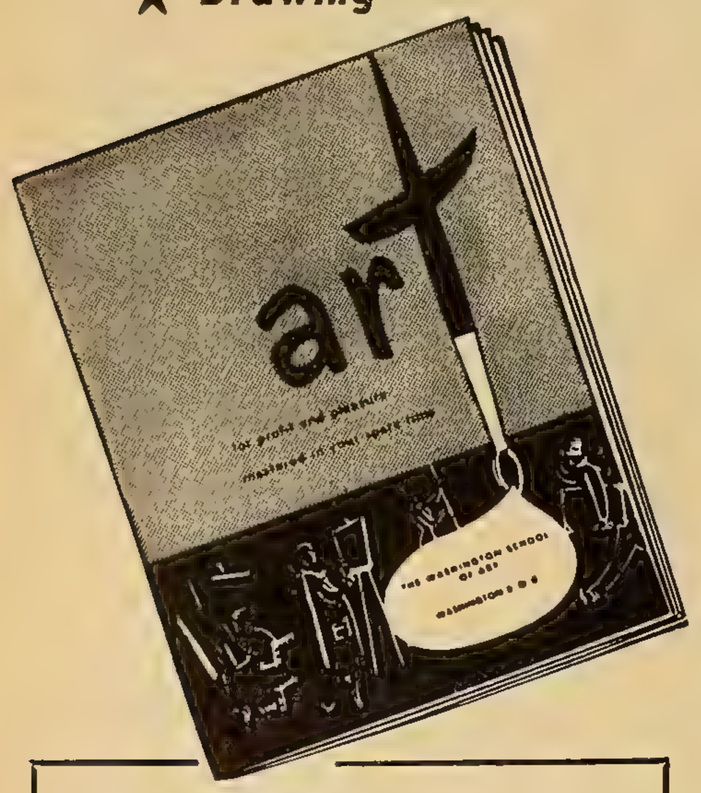

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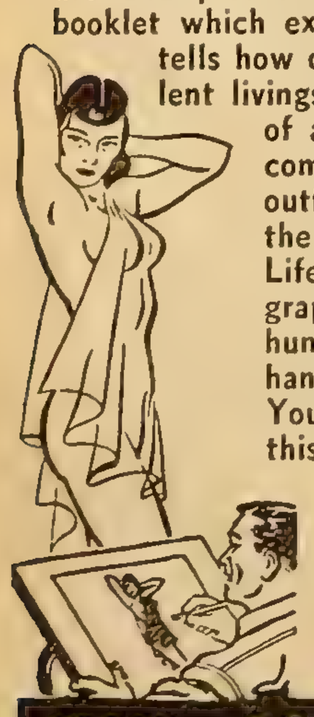

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"Then you aren't going to take your guns to Africa with you?" I asked.

He broke into a grin. "They're already there—sent 'em on ahead—just in case this time turns out to be different," he added hopefully.

That's typical of Clark Gable. There is absolutely nothing half-hearted about him. He loves to hunt, and would rough it in the wilds of any place for a chance at some challenging game. He also loves to travel because he's bursting with curiosity. We talked about Rome, which I hadn't yet visited then. He wanted to be certain I'd drop him a note describing how I found things there. He figured at the time that he'd like to catch one of the jet airliners and fly there for a weekend (*British studios only work five days to our six*).

"But if I don't get to do that," he figured, "I'll either drive or fly there on the way to Africa. I'm eager to take a look at Rome. I hear the people are great," he commented, "relaxed and easy-going and they really know how to enjoy life."

Those qualities would appeal to him. He can't stand the nervous, jittery, self-conscious types. Of himself, Clark says, "I'm happy if I have a jacket and a clean pair of trousers; some people worry about clothes or money or how the next race is going to finish. If I do bet on a race," he smiled, "I consider the money's spent before the race is run."

Usually, Clark Gable isn't inclined to talk much about himself. I'm afraid I tricked him, though. Our conversation started with talking philosophy of life. That led us to get personal in the philosophizing.

"Sure, I've been unhappy, too, at times," he conceded. "After marriage has failed, for example. But you can't go on being miserable. Some people may say I'm crusty," he winked, "but I take life easily. I like to get away and relax with a few of the boys and fish and ride. I have a couple of horses back home in California," he mentioned with a trace of longing, and I nodded. I've seen his ranch home at Encino, which is just an easy half-hour's ride from Hollywood.

"I enjoy riding," he continued, "and swimming, and I like to just laze around, too, in comfortable blue jeans. I keep fit and enjoy life that way," he smiled.

"This guy Gable is pretty lucky," he opined. "Lucky in films—and, well, you might also say lucky in love."

Gable, as you can see, is harboring no regrets about his past loves. As for the present, his name and Gene Tierney's have been widely coupled in American newspaper columns, but neither he nor Gene can figure out how the rumors got started, unless they derived from the fact that Clark and Gene are co-starring in the film, "Never Let Me Go."

While they were in London working on the picture, Gene was knocking herself out learning how to behave like a real ballerina so she could convincingly play the part of one in the movie. It was exhausting work and she went home at nights worn out, she told me, and literally dove into bed early, except for those few evenings when she went to the theatre early (*shows begin at 7:15 p.m. in London*) with her mother.

Clark spent every weekend in Paris, and his week-nights learning his lines for the next day, reading scripts for future movies—he's unusually conscientious about his work—and often ate dinner right in his room at the hotel.

There's a wonderful feeling of exhilaration about being in the company of someone like Gable, who's so very alive to the possibilities of enjoying life. He can talk about Paris for hours. He's crazy about the place because it's gay, it's complicated enough ever to provide new discoveries—and it contrives privacy for its visitors.

Even Clark Gable can saunter along the avenues and wander into little shops and restaurants without being approached by strangers. Clark was telling that he has roamed the city from border to border without intrusion. He's had the auto of a French friend to drive there, and used it every weekend to explore Paris, as well as the beautiful French countryside.

He's been dating several attractive French girls there, usually improvising a big, gay Saturday night with his date and one of the charming French couples he's become friendly with in Paris.

There have been a lot of rumors of romances between Gable and various girls since he ended his last marriage. Virginia Grey, a long-time friend of Clark's, has been mentioned. Gene Tierney was a rumored love. Another was pretty Natalie Thompson, who only recently ended her own marriage to a magazine publisher.

I know Natalie and spent some time with her and her second husband, the publisher, in New York. They had a child, a baby who is deeply and thoroughly adored by Natalie. She's one of the loveliest girls I've ever met, gay, sweet and very pretty—*and* city-bred. She loves dancing, bridge games and parties. Although she and Clark were quietly seeing a good deal of each other before he left for Europe, and I understand she intended to be in Europe while Clark was working there, she didn't seem to be around. Another case of dissimilar interests? Who can tell? This romance may not be dead yet.

In Africa, Gable will be co-starring with Ava Gardner. He told me the story of the romantic comedy picture they're going to make together there. Ava plays the part of a beautiful girl who sets her cap for a fabulous maharajah and trips over Gable instead. Clark, in describing the girl's role, said enthusiastically of Ava, "She'll be perfect for the part, just terrific."

If Frankie and Ava come up with any more public disputes, look toward Africa for the next batch of romantic rumors, but eye them questioningly.

Recall that Ava and Clark have had some dates in the past. They've known each other for years—and Gable is a guy who usually knows his own mind. That is, once he makes it up.

RAY'S WISER NOW

(CONTINUED FROM PAGE 31)

work. I expected the usual reaction and happily report such was not the case. Instead of being nervous, restless and irritable, he was contented and relaxed. The children, who are now of a companionable age, have a great deal to do with this change. Danny especially is quite an individual. He's old enough to postpone a meal or come in late when his father takes him fishing. At 12, he's 5 feet, 11 inches tall and wears Ray's shirts and sox—an inevitable fate our breadwinner accepts with an air of mock sacrifice!

Just about everyone who hits the Hollywood jackpot goes through a series of phases. Ray has indulged his but I would say that most of it is well out of his system. There was the boat bit, for example. Once when we were East he saw a cabin cruiser and this he had to have—or else! When he puts his mind to something, he never gives up until he gets it. Well, the cruiser was on its way when an unexpected strike of some sort held it up in the Panama Canal.

Ray's anguish and impatience were really heartbreaking to witness. The cruiser finally arrived, his spirits were just as high as they had been low—and two months later he sold it and bought a dinghy! Episodes such as this are gone forever but the motivating force that produced it had to go too. There are reasons why all of us *are* the way we are. In Ray's case, I believe he was practically haunted by a feeling of time running out. Everything had to be—*now*. Tomorrow seemed to be a thousand worlds away.

In strange contrast, until we built our present home Ray inwardly rebelled against anything that promised to possess him. We owned three houses before this one and each time he thought—this is *it*! I really believe this one *is*, the *right* one I mean. It's smaller than the others, modern architecture, all on one floor that overlooks a beautiful tropical garden and pool. It's the type of house that can be closed easily when we want to take a trip, which we shall be doing if Ray fulfills a long-time ambition and directs a picture in England.

Ray himself did the major portion of furnishing and decorating. His greatest kick came from finding unusual things in out of the way shops. In connection with this I'll tell one little tale out of school and hope I don't get caught doing it!

One morning when the phone rang, it was Randy Scott asking Ray to play golf. Now we're very fond of the Scotts, but Ray had his heart set on driving up to Santa Barbara to see a collection of Chinese art objects. He really appreciated the call but was characteristically afraid of offending Randy, although he had a legitimate excuse. I also think he was a bit embarrassed to tell his *real* reason for saying no. Instead, he said he had to do retakes!

Being an early riser, Ray is usually up first, reads the paper and has breakfast by eight. I remember opening my eyes about a year ago to find him sitting on the side of the bed. He has an impulsive way of wanting to follow through on a sudden decision and I knew something was bothering him.

"Look Mal," he said *(My name is Muriel but I couldn't pronounce it as a child and the "Mal" stuck)*, "we've been to so many, many night clubs and big parties. From now on, let's just go where we really *want* to go and be with the people who really *are* close to us. Let's face it, the others are just a big waste of time."

Here again was proof that he's learned how to live. I was very pleased, at the same time secretly amused. Ray is a perfectionist. He's a dreamer who takes keen delight in planning things, and disappointment rests heavily on his broad shoulders if they don't work out. As a result, whenever he makes a decision of real personal importance, he instinctively anticipates opposition. Anxiety creeps into his voice. That I was in accord with his wishes, brought such relief—you'd have thought I was the original red hot mama of the town!

Except for an occasional small dinner party, we've never deviated. Unglamourous as it may sound, some of our nicest times take place in the Casa Escobar, an inexpensive Spanish restaurant out on Pico Boulevard. We love highly seasoned foods and since we introduced this place to the Van Johnsons, the Jimmy Stewarts, Ann Sothern and Richard Egan, they've become addicts too.

Instead of Ciro's or the Mocambo, we often dine at the Cafe de Paris on Sunset Boulevard in the heart of Hollywood. There are no cameramen, no one goes there to be seen and the atmosphere is charming and informal. Ray also loves it because there is no feeling of pressure or special attention given to celebrities. One can eat outdoors when the weather is nice and it is not unlike the sidewalk cafes in Paris. The food is excellent and Monsieur Roman's accordian music makes the evening complete.

Incidentally, he has a wonderful family who are filled with the joy of living. There's the youngest daughter, Yvette, and the oldest daughter, Josette, who is teaching Danny to speak French. Madame Roman cooks with her heart and her crepes suzette is out of this world. Ray lives for those evenings in their home and talks about them for weeks after.

Having travelled through foreign countries, we are well aware that God has been good to us and we are very grateful. We hope to give Danny and Vicki the benefit of the best education and a background of solidity. In the meantime, they go to school and attend church and are really learning to count their blessings. While life with Ray is wonderful, I would still say we have one bone of contention. It's a paradox that *I* should be the cause of it!

As I said in the beginning of this story, Ray's home and his homelife are much a

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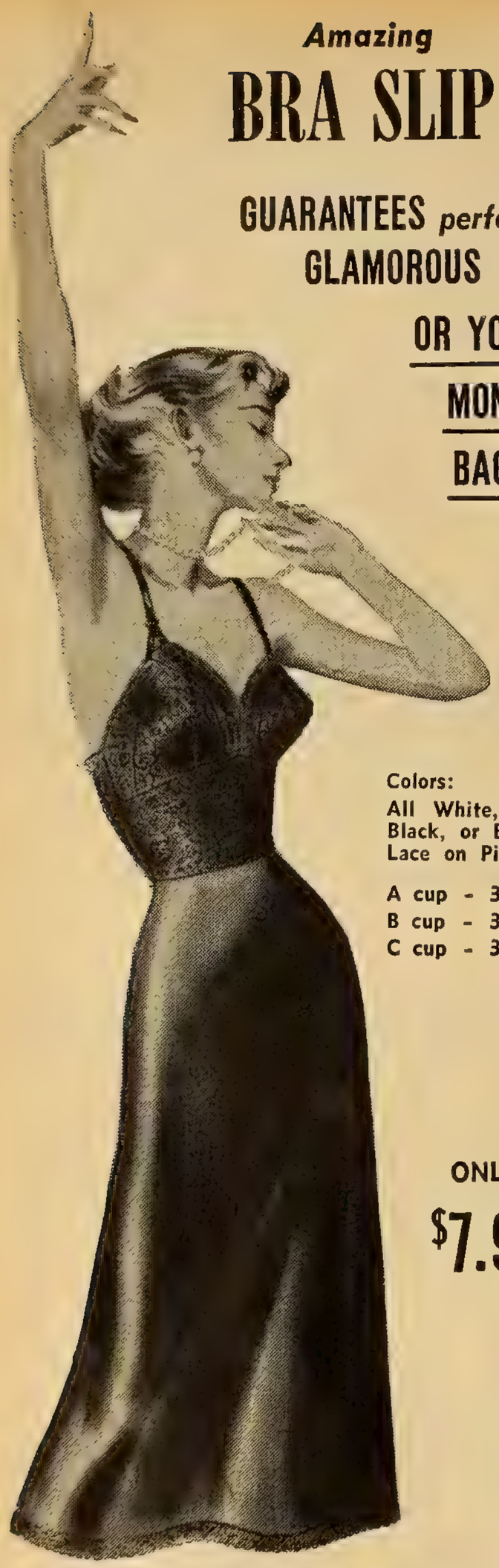

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part of him today. I try to remain inconspicuous, which pleases us both, but it doesn't particularly please me that Ray is so modest about himself. There's never been a photograph to autograph in our house. People think I'm kidding when I can't produce one. Ray doesn't care for "shop" talk and he's never kept a scrap book. While it isn't natural for an actor, I actually think he's ashamed to make a concentrated effort toward getting himself the editorial space and dignified publicity he so deserves.

Now if I were married to a doctor I wouldn't dream of going to watch him operate. For the same reason, I never visit Ray on his sets, although I am terribly interested in his work. It's a big joke with our friends that Ray leaves his career behind him when he comes home and as a result I never know what happens at the studio.

Recently I met Arlene Dahl in the beauty parlor and she asked me if the burn on Ray's neck had healed. That's how I learned he dashed through a blazing fire when they made "Jamaica" together! At the Jack Benny's one evening, Jane Wyman wanted to know how I liked having a crooner in the family. And that's how I found out that Ray sings to Jane in "Love Song," their current picture!

It's times like these when I subtly (?) suggest that I think my husband would be better off if he *did* toot his own horn. He just looks at me with quiet tolerance and says:

"Perhaps you'd like it better if you were married to a 'ham' who never stops talking about himself 24 hours a day."

This remark leaves me exactly no leg to stand on and I quietly exit! To complete the picture of how un-hammy Ray is *(which makes him such a joy to live with)*, the following proves that it can happen in Hollywood. Danny and Vicki never go to the studio and although they knew their daddy worked in one, it was years before they knew *what* he did.

One Saturday afternoon a neighbor took them into Beverly Hills to see a Western at the Canon Theatre. They returned and rushed into my room as their eyes popped with excitement.

"Oh Mommy," they exclaimed, as if they had just unearthed a miracle. "There was a great big picture of daddy in the lobby of that theatre. Did *you* know that he's a *movie star*?"

"Yes I know," I answered as I put my arms around them. "But let's keep it a secret so he won't find it out—*too*!"

THE GIRL WITH THE SEXY VOICE

(CONTINUED FROM PAGE 41)

with Sonny Burke. She and Sonny are, in addition, writing the score for the new Walt Disney full-length cartoon, "The Lady And The Tramp," a saga of a cocker spaniel.

Warners also bought two songs for use in "The Jazz Singer" which Peggy wrote, one of which is called "This Is A Very Special Day."

"This song means a lot to me," Peggy told me recently. "Some time ago I had written a number called 'It's A Good Day,' so the new one is a sort of sequel. Yet, it was done in a sentimental moment. I was in New York last Winter appearing at the Copacabana and I was terribly homesick for my daughter, Nicki. I coudn't return to Hollywood because of my various commitments in New York, so I wrote 'This Is A Very Special Day' for her.

"Making 'The Jazz Singer' was, of course, a great thrill. I wasn't as nervous as I thought I would be, probably because I was so busy at the time I didn't have a chance to get nerves. Not only was I getting up at 4:30 in the morning to report to the studio by 5:15, but I was making recordings on Sundays, doing my twice-a-week CBS radio show, having my house redecorated, and a few other minor little things like that.

"You may wonder why I had to get up so early. Well, I have very fine-textured hair and it took a long time to get it in shape for the day's shootings. Looking back on my schedule then I can only wonder how I managed to do everything without falling to pieces.

"Working in the picture was wonderful because of the kindness shown me by Michael Curtiz and Danny Thomas. I don't believe any performer can do a job well without help from others. In the first place, both Mike and Danny let me be myself. They didn't want me to turn on the histrionics. Simplicity was the keynote. Mike, too, has a way of bringing out the best in you. If you have any talent at all he can develop it. He also has a good sense of humor. Like the time I told him that I couldn't say some lines because the words didn't sound like me. I wanted to change them. 'It's as if a door shuts when I try to read this dialogue,' I remarked. Mike grinned and said, 'You leave those doors open. There's nobody here but you and me and Danny.'

"Danny was really an angel. He did everything he could to give me encouragement. I noticed him several times purposely playing a scene to favor me. In one scene it was so obvious I had to tell him to stop doing it. But, naturally, I appreciated his unselfishness.

"Then there was the crew—God love them. The first day I came on the set they had a big sign on my dressing room door which read, 'Peg O' My Heart, We Love You.' Believe me, that sign got me over many a rough moment, and when I came on the set early in the morning it really helped to get me started on the right key."

When you take a look at this delectable Peggy Lee you're again reminded of the ironies of show business. Not too many years ago Peggy arrived in Hollywood

with a cardboard suitcase, a cloth coat, and eighteen dollars in her pocket. The last time she returned home after appearances in the East she had thirty-two pieces of luggage and was wearing a blue mink stole.

To go back over the Lee history, the scene fades-in first on Jamestown, North Dakota, where a bouncy little blonde named Norma Egstrom was a school girl dreaming of being a singer.

Such a future looked dim in the midst of her very poor surroundings. Without any advantages, she set out to teach herself to sing. She sang in public whenever she could—with the high school glee club, the church choir, and with college bands. With the bands, she occasionally got fifty cents—most of the time nothing. But the experience of singing with a band was invaluable.

"Everybody told me I should go to Hollywood," Peggy said, "so I decided to give it a try. After I graduated from high school I pawned my graduation watch, got a train pass from my father who was the local ticket seller, and left for Hollywood. Hollywood couldn't have cared less that I arrived.

"I got what jobs I could—and they were very scarce—and finally made my so-called 'debut' in a now extinct club known as the Jade Room. For this I got two dollars a night.

"I stuck it out as long as I could and finally I was forced to return home. I couldn't live on what I was making. Sure it was hard to go back a failure, but this was no time for a lot of phony pride. I went to Fargo, North Dakota, and persuaded Ken Kennedy, manager of radio station WDAY, to let me sing nightly over the station—and it was he who persuaded me to change my name to Peggy Lee.

"My next move was to convince the Powers Hotel that they needed live entertainment along with the food they were serving. They finally gave in after a lot of talk on my part."

Peggy's next spot was the Raddison Hotel in Minneapolis. Here she gained her first attention—and the Lee name got a further push on the Standard Hour radio show. In fact, Will Osborne, bandleader, was so impressed with her he asked her to join his band. Everything was great for three months—and then he dissolved his band.

"I still had California in mind, though," Peggy went on. "When I returned, the first engagement I got was at the Doll House in Palm Springs. It was here I stumbled accidentally on my style of singing—a style tabbed by others as 'soft-as-silk.'

"Anyway, for some time I was rather upset by the din of chatter, clashing dishes, and other crowd noises. One night I decided I'd stop trying to sing above the noise. I lowered my voice and with each new number I lowered it more. Suddenly, to my delight, the diners began to quiet down and to listen to me."

Among those who heard Peggy at the Doll House was Frank Bering, owner of Chicago's Ambassador Hotel. He promptly invited her to sing for his Buttery Room patrons.

At the Buttery, Peggy really went in for the soft-as-silk routine—and the sultry, sexy effect she was creating was enhanced by special lighting effects. It was here that Benny Goodman heard her and asked her to sing with his band.

"I couldn't have been more thrilled," Peggy said, "because he had always been my favorite. I can remember the many times I spent my lunch money on juke boxes to hear his music."

Peggy was with Benny for two years—and when a young guitarist named Dave Barbour joined the group, love came to Peggy. Soon she and Dave were married—and daughter Nicki arrived in due time.

This marriage later broke up. It took Peggy a long time to get over the divorce, but after a while she made up her mind to turn all of her attention to her career.

The marriage, however, wasn't without its influence on her career. During the time she was waiting for motherhood she and Dave worked on songs. He wrote the music and she did the lyrics. Two of their numbers were "What More Can A Woman Do?" and "You Was Right, Baby." They were written mainly for fun, but Johnny Mercer heard them and liked the tunes so Peggy recorded them. The success of the numbers prompted the Barbours to write others, including "If I Had A Chance With You," "I Don't Know Enough About You," "Just An Old Love Of Mine," and then later, "Manana," which eventually sold two million copies. Before her hit on "Manana," Peggy had also, in 1947, recorded her first smash hit, "Golden Earrings." Her more recent socko on disc was "Lover," a number she had wanted to do in a jazzed-up version for two years but wasn't able to do until recently when she switched from Capitol to Decca.

With all of Peggy's many interests, she still has time for some hobbies. When she wasn't busy on the set of "The Jazz Singer," she was writing lyrics for new songs and some poetry. In fact, a book of her poetry is about to be published. It's something in the vein of Ogden Nash or Dorothy Parker but with serious overtones too.

She's also interested in painting and sketching. She particularly loves to sketch hands since they fascinate her. If you watch her when she sings you'll note the extraordinary use she makes of her hands. Other vocalists have tried to copy her but with no success.

Peggy is essentially a serious person—almost an introvert. She is also quite religious. Before she leaves her dressing room on the set or at radio station she says a little prayer. There is, too, the sentimental side to Peggy. It has been a custom with her to plant a good luck kiss on the cheek of the men with whom she works closely before she does a show.

She sounds real perfect, but she has her faults.

"My worst fault is not being sufficiently aware of time," Peggy admitted with a slight grin. "I don't mean to be late. I just seem to get involved in things and forget the clock. I guess it's because I'm usually preoccupied.

"I suppose, too, that my extravangances might be considered faults, although I

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don't regard them as such. At any rate, they vary from time to time according to my moods. I love beauty and I love to see it in my garden and in my home. If beauty and gracious living are extravagances, then I buy some pretty things."

Certainly Peggy's home is beautiful—and far from being modest. It's a French Normandy place in Brentwood—and is sufficiently large to allow Peggy, Nicki, Peggy's sister and brother-in-law to roam about without getting into a traffic jam. The latest addition to her home is a music room. It is like a Paris street scene and has huge glass windows. Black and white diamond-shaped designs feature the floor and there are musical prints on the chairs.

The main light in her life, of course, is Nicki, aged eight. Peggy takes her role as a mother very seriously.

"I've always felt it was a good idea to be a friend to my child," Peggy remarked. "I believe in raising her by love—but the right kind of love and not the kind governed by any authority being a mother gives you. I discipline Nicki, naturally, but as infrequently as possible so that when I do have to reprimand her it means something to her. I prefer putting her on her honor instead of standing over her with a whip. Above all, I keep a sense of humor important with her.

"Nicki and I are friends. We often go out on 'dates' together, usually for dinner. And we both paint. Nicki likes ballet too and enjoys making up little dances for me."

There isn't much doubt where Peggy will go from here. Warners have already decided she will go right to the top. This is okay with Peggy. She'd like to be a movie star now, although at one time she wasn't really interested in such a career. She's already important enough, it's well to note, to be given script approval—a very rare concession to a star.

One thing is sure—she'll burn up the screen when she goes into a song. And that's a pleasant kind of fire to watch.

NO WONDER ARLENE AND LEX GAVE UP!

(CONTINUED FROM PAGE 39)

do whatever made her the happiest, just so long as it didn't interfere with our being together.

"Suddenly, her career began to zoom and with it, naturally, her ambitions. She was writing a column, working on its promotion, then she went into the hosiery and lingerie business and all of the attendant publicity brought her more picture offers. Then every free moment had to be expended toward the expansion of her new career and her various business enterprises. It not only fascinated her—but it completely absorbed her.

"A man likes to come home after a day's work and find his wife waiting for him. Waiting to listen to his problems, his little successes—to spend the end of the day together. But she was always too busy. It wasn't her fault except she had too much to do. Or, it was one party or another—to meet and see important people. I complained naturally—as any man would. I only found one fault and that was not with Arlene herself—for she is a sweet girl—but that one was she had no time for me. Understandably, this led to many differences—and a separation.

"Arlene and I, in the beginning, had planned a home—a real home to give us the feeling of being settled and permanent. This was her first marriage—and my second. I went into it to make every effort to make it work. Sometimes when one bends over backwards because he has had the experience of a first marriage which taught him that marriage is a complete partnership and you have to give it all of the attention and interest you give a job or a career—well, it can be mistaken for weakness.

"Actually, almost any distraction or discord between the two people who love each other is minor and should never be allowed to come between them to make a divorce possible. Arlene had waited until she was twenty-six to marry—and her approach to marriage seemed a sensible one. And then along came that sudden boom in her career. Our marriage lasted a little over a year.

"The last time we went back together—we said it would be for keeps or not at all. I had spent months searching for the type of house Arlene wanted. I finally found it—and she was delighted. We planned and furnished it together, and it was just ready for occupancy. I had to go away on location three weeks for 'Battles Of Pontiac Chief.' The second night I was back—Arlene said that our marriage just wasn't what she wanted. I was asked to pack and go.

"Arlene is too kind a girl to want to hurt anyone—and she never went into details. I argued that it takes a great sense of humor and one has to give twice as much as they'd think necessary and never take each other for granted to make a marriage work out. That the little things are silly if you analyze them; that neither a man nor his wife should listen to the advice of well-meaning friends but should work out their own problems. It doesn't matter who wins in arguments so long as the marriage wins. It can't be all give for it has to be a lot of taking. The first year is always a trying period for two personalities and two different temperaments to make the adjustments into a stable and happy marriage.

"Truthfully, I believe, Arlene is a very confused girl. She consulted astrologers and handwriting experts—and I can't help but believe she wanted our life together and her life and her career—all three to go along wonderfully. There wasn't enough time, however, for all three. And one had to go.

"One has to get over being upset.

Today, marked the turning point, another in my life. I have to look ahead—and make my life as happy as possible. No one likes moody, unhappy people around.

"I start my new picture, "Tarzan, The She Devil,' tomorrow," Lex remarked by way of changing the subject. And assuming a more cheerful expression, he said he would continue the "Tarzan" series.

"Well, one more—this one at least. Joyce MacKenzie plays my new mate. I'm anxious to see her again. Years ago, I saw her and had a big yen to meet her. The 'Tarzan' pictures have been wonderful for me. But five years! I'm longing to do some other characters. I was happily surprised to get two pictures, playing a heavy opposite Randolph Scott and then the hero of 'Battle Of Pontiac Chief.'

"I've worked hard with a dramatic coach and I'm hoping for some real swashbuckling roles—like Errol Flynn plays. I've always been a Flynn fan."

"How about Lana Turner, and the fact that you were the cause of her breakup with Fernando Lamas, and right on the very eve of their long-planned marriage?" I asked.

"That's not quite true," Lex said. "You remember that night at Marion Davies' party? Ben Gage saw me standing alone and he said, 'Come over and join our happy circle.' There was no seat except one next to Lana. I had only met her once before but I have always heard everyone say she is really great and a wonderful person. I sat down. Fernando was engrossed in a conversation somewhere else—and Lana remarked that the orchestra was playing one of her favorite numbers. 'Would you like to dance?' Naturally, I was delighted. We began to dance—when Fernando came over and objected. Brad Dexter motioned to me and said, "I think Fernando is upset about something, so why don't you just vanish for the moment." This is a free country and it sounded a little silly to me. There was no fight—as the columns reported. I merely went on my way. The next morning, Fernando was kind enough to leave a call saying, 'Tell Lex, I'm sorry.'"

"Now that Lana is single—and so are you—why don't you call her?" I suggested—thinking what a really wonderful looking couple Lex and Lana would be.

"I would be afraid she might think I wanted to meet her for publicity," Lex replied. "Naturally, I am attracted and if she will accept dates with me—I can assure you they will be most private and not be for publicity until we get to know each other and decide if we want to see much of each other.

"Which reminds me," he said, "I am supposed to make a telephone call." I couldn't help overhearing his conversation. "You mean you really have cooked dinner? But I only have on a sport shirt, no tie. You mean it is okay for me to come over informally. That's great. I'll be over shortly."

Deciding to stay in my role of reporter, I smiled, "That wasn't an aunt

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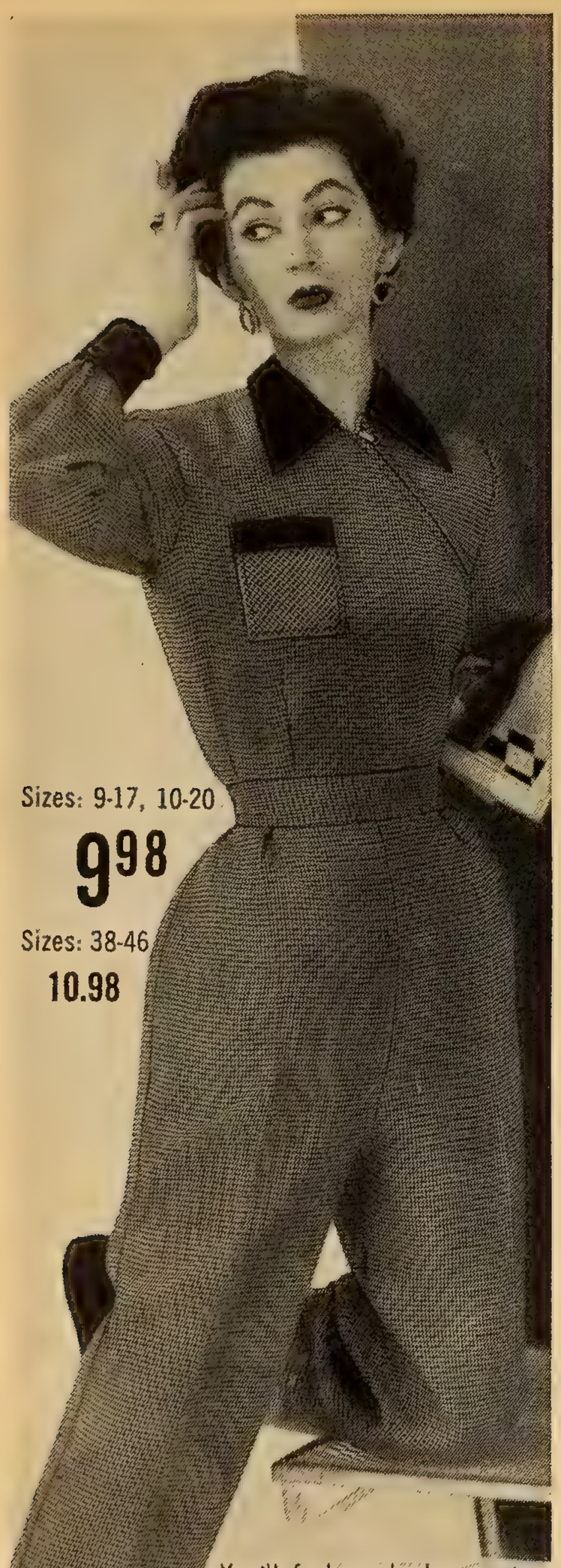

or a grandmother, and I know your parents live in New York. So who's inviting you to dinner?"

One thing I like so much about Lex is his complete honesty and his lack of pretense or guile. "That was Susan Morrow. I asked her yesterday if I might call her tonight—and she has invited me to her house for dinner." *(Susan plays the lead in U-I's "The Body Beautiful.")*

"Right now, I am working hard—seeing some of my friends. There's Ty Power and Duke Wayne and there's some of the prop boys and fellows who aren't names—just good people. We play cards. But I prefer to spend my evenings with girls instead of men.

"I like to cook steaks at my apartment and I visit often with my two children—Lynne, nine, and Zan, five. In fact, I've taken Lynn to previews and out to dine at a little French restaurant. I want my children to be close to their daddy."

Lex Barker's future promises to be anything but dull.

I GUESS I'M NOT THE TYPE

(CONTINUED FROM PAGE 43)

"A lot of people have tried to put reasons into my mind for not marrying. They've even thrown the old maid routine at me. But none of this has frightened me because I have no intention of ever being an old maid.

"It won't be hard for me to fall in love—deeply and honestly. I naturally like people, but love is a thing that has to grow. It's a combination of wonderful things like companionship, having fun, being good friends. I don't mean to imply that I'd have to analyze a man before I'd marry him because I know I'm capable of falling in love quickly. When I was in high school, for instance, I had the typical crushes. One in particular I remember. He was tall, very, very nice and popular. The campus hero type. But I've grown up since then and feel that the safest thing is to let time work on a romance, let it settle any doubts.

"Ironically enough, time has also given me fine friendships. I met a man once whom I liked. Then we went out on a tour for the motion picture industry and were gone two weeks. I got to know him very well—and we are now the closest of friends. But there's no romance involved.

"I guess I'm not the type to want to follow a pattern, to do like others. Just because it was the fad for those in school to be in love every other week meant nothing to me. Now that I have reached the age in Hollywood where it's the accepted thing to get married because other young stars are, I still feel the same way. I'm not the type. What is good for someone else may not be good for me. I don't quite trust the happy habit of making snap judgments of people—of thinking that every emotion I feel has to be love.

"Feeling as I do, I also would not be so presumptuous as to say what I'd want in a man I'd marry. He might not like a few things about me, you know. Outside of sincerity, understanding, integrity, and a sense of humor—which are basically desirable characteristics in the matter of living—I'd list no musts. Like most girls I used to have my code of standards about what my favorite young man would be like, but growing up has changed those ideals and replaced them with reason."

When it comes to dating, Ann is certainly no hermit. She doesn't go into her little shell and play the shy thing. She goes out about twice a week—and she is known as a "fun" date. One thing is certain—a man knows where he stands with her because she is frank and outspoken. Yet, she never has been known to hurt anyone by such frankness.

"I go out to have fun," Ann said. "I've found that if you look forward to having fun you usually do. Of course, I enjoy doing some strange things. One afternoon on a date I suggested we drive down to the beach to see the sunset. Then I decided we should take off our shoes and go wading in the ocean." Ann laughed and added, "I think I go for simple pleasures."

"Another friend, Dick Clayton, and I often go to premieres, but we hardly ever drive up to the theatre in the customary style. We usually park a few blocks away and walk to the theatre. Afterwards, instead of going to a night club we invariably end up at a drive-in where I love to feast on hamburgers with all the trimmings.

"Then there's my passion for roller coasters. I admit that some of my friends find this a questionable pastime, but they go along—for the ride. No pun intended.

"At any rate, I can honestly say I have never been bored on a date."

Ann doesn't expect her dates to conform to any certain type. She does enjoy it, however, when a fellow brings her corsages of either roses or lilies of the valley. She was also especially pleased one night when her friend, a naturally shy person, complimented her on her hair-do. As she said, "I didn't think he'd say such a thing. It was a nice, warm feeling."

"I'm glad I've had the dates I have before I marry," Ann went on, "because I don't believe you ever really know what you want from a marriage until you've known various types of men. I know there have been very happy marriages that resulted from a first date, but I don't think this would have been wise for me."

Some people have wondered if waiting as long as she has might have made her too particular, too cautious, too analytical.

Ann has given this some thought and has come up with the following: "I don't think I've become too analytical, but maybe I'm wrong. I've been told I have been too particular. But I don't go around studying each date to see if he is the one. I still want the same things from a marriage now that I did several years ago."

Ann always has fun in her life, which surprises many who think of her as being very, very serious. In fact, judging from the way she lives you'd certainly not peg her as the analytical type who is sitting back and waiting for somebody to come along to match her expectations.

Ann likes to give parties—and at her home everyone gets together to sing, dance, and play such games as charades or 20 Questions. Sometimes she shows movies and usually she can be talked into telling some of her dialect stories. On her last birthday she had thirty-five people at her house. And recently she attended a party given by Lou Costello for his daughter. Ann must have had a good time because she said, "I danced for three hours almost without stopping."

When it comes to any discussion about Ann's waiting for marriage, her career is bound to be a factor. That she has devoted herself to her work cannot be questioned. The rapid strides she has made as an actress are sufficient proof that she has not for a moment taken her career lightly.

"My work may have influenced me to an extent," Ann admitted. "After all, it's a serious thing to me. But I don't feel it is the reason for my not marrying. It might have been four years ago. I certainly know *now* that there would be no difficulty in dividing my time between a career and marriage.

"When I marry my career will be important, but not as important as my marriage. The two can be combined, however, and you only have to look at such cases as those of Irene Dunne, Loretta Young, Jeanne Crain, Janie and Geary Steffen, to mention a few. Yet, two careers in one family in Hollywood do require more than casual thought. You have to consider one another's feelings more than you would in ordinary conditions. But I know that it won't be difficult for me when I marry to forget my work at the studio—not entirely but within reason. I can do that now. In fact, I hardly ever talk about my career when I'm not working.

"My biggest ambition is naturally to be the right kind of wife for my husband. I want to be understanding enough to put myself in my husband's place when he acts in a way that seems odd to me. I hope that when such situations arise I can ask myself, 'What would I have done?' I think, above all, I want to be a good friend to him. I don't ever believe I'll take him for granted since that is one thing that annoys me more than anything else in marriage.

"But I have no idea that a marriage will be always idyllic. There will certainly be arguments. After all, you have arguments when you're single so why shouldn't you have them when you're married?"

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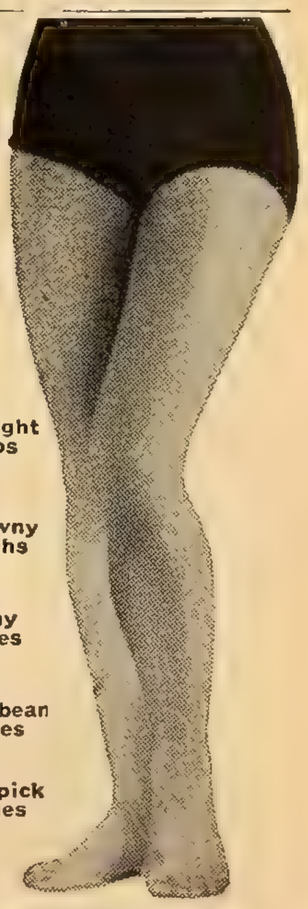

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Some feel that Ann has waited for marriage because she has been a little reluctant to give up her independence. Toss this one at Ann and she'll answer you in a hurry.

"That is entirely untrue," is the reply. "Certainly I like independence, just as much as anyone, and I have enjoyed being on my own to an extent. Even though I live with my aunt and uncle I have what amounts to my own apartment in my home. And I have no intentions of ever thinking that freedom to do what you wish is as happy-making as a chance to share a life with someone."

Ann got a dreamy look in her eyes and then in a very quiet voice said, "Marriage means a lot to me. It isn't just the companionship, although that is important. It means planning for the future and building a home.

"I've already made some moves toward the day when I do marry. For some time I've been clipping pictures and stories about decoration from various magazines. I have a wonderful collection now. I even know the kind of home I'd like—a two-story house with a fireplace in my bedroom. When I was in high school I took a short course in decorating. I designed the kind of bedroom I liked and it's exactly like the one I have in mind now—except that I had made no specification then for a fireplace. As for the rest of the house, I think that my husband should have a few things to say about that.

"I never expect to be bored in my marriage. There will always be things to look forward to, to plan for, to hope for. And, besides, I'm the kind of person who, while she enjoys being quiet at times, can always think of something to do. This may be a little hard on my husband so I guess he'll have to have a rugged constitution.

"I don't regret at all that I have waited as long as I have for marriage. Now I realize its richness, its completeness more than I would have some years back. I know now it will be the purpose in my life for which I have been striving."

Ann looked so completely happy just talking about it that somehow it wouldn't be a big surprise if she already had found the person for whom she has been waiting for such a long time.

YOUR GUIDE TO CURRENT FILMS

(CONTINUED FROM PAGE 16)

forget that Ferrer is the voice of the puppets and during each performance bitterness is forgotten. When the magician receives a better offer, he and his assistant reveal their secret marriage and leave the carnival. *Lili* decides that she too must leave as there is nothing but memories, but it is these very memories that make her realize how patiently Ferrer has waited for her to grow up and to share his love.

The Bystander

Melodrama—*RKO*

OTTO PREMINGER, who brought to the screen the unforgettable story of "Laura," now spins the tale of "The Bystander" *(Robert Mitchum)*. Bob and pal Ken Tobey are ambulance drivers who receive an emergency call to a swank Beverly Hills estate where a society woman was almost asphyxiated. The matron *(Barbara O'Neill)* contends that it wasn't attempted suicide, but attempted murder. The idea, however, is dismissed by her writer-husband, Herbert Marshall. As Bob is leaving, he notices Jean Simmons playing the piano. Believing that she is taut with emotion about her stepmother's condition, he barges in to assure her everything is all right. A spoiled English girl used to having her own way, she immediately takes a fancy to Bob and follows the ambulance back to the station house. Under the guise of anxiety over her mother, she manages to get Mitchum to break a date with steady girl, nurse Mona Freeman, then begins her web of conniving. She breaks up Bob and Mona's romance, gets him to quit his job to become a chauffeur for her family, and finally, to get him to run away with her, accuses her stepmother of trying to asphyxiate her. It is the latter incident in which she overplays her hand, and makes Mitchum realize she so hates her stepmother that she is going to kill her someday with him as the bystander. Bob's premonition becomes an actuality when the stepmother and father are hurled to their death when their car is tampered with. The burden of guilt is not only pinned on Jean, but on Mitchum as the family chauffeur. Film, which gets a trifle involved, compensates with some surprise plot twists which pack quite a wallop for the spectator.

Thunder In The East

Ladd in action—*Paramount*

ALAN LADD is hard but not heartless; calculating but not cold, and brave but not heroic. Ladd, as an American in India wanting to sell guns to either side of a battling village, momentarily forgets his mission when he meets Deborah Kerr. Deborah, a blind girl, has a simple warmth that sees past his scheming ways. When the government is in severest danger of attack, Ladd offers to fly out the British subjects and Corinne Calvert for a price. When they are appalled at his taking advantage of their plight, he triples the price. The situation becomes desperate when the handful of English must seek refuge at the palace, which the only remaining government official, Charles Boyer, has opened to them. Boyer, who has confiscated Ladd's plane cargo of ammunition, refuses to allow the handful to have the guns to protect themselves from the attack. Boyer believes

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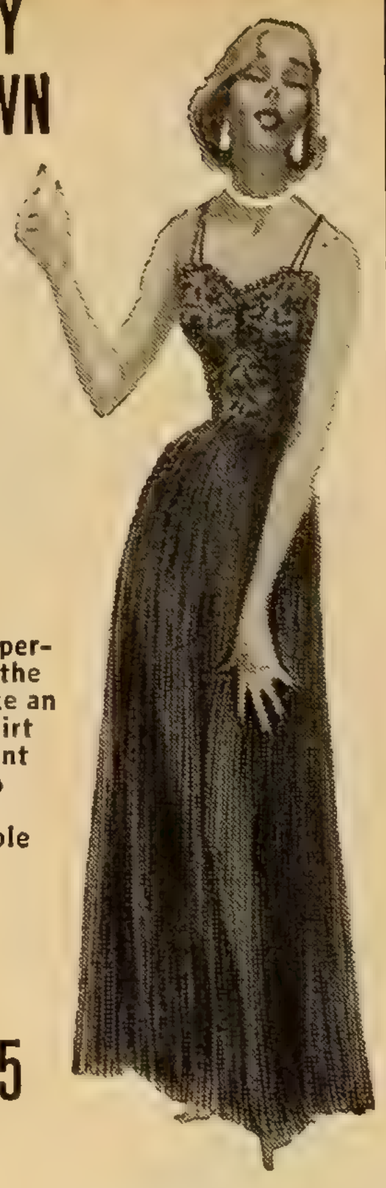

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killing is not the answer. Ladd takes a few to the plane, then, on learning Deborah refuses to leave, lets his co-pilot take off without him. The climax of the Everett Riskin production shows the attacker's pounding in the great door of the palace and the ones inside facing sure death. It is only when the door collapses that Boyer makes up his mind to fight. Although slowed down in spots, the climax has its share of special Ladd thrills.

My Pal Gus

Teacher's pet—*20th Century-Fox*

HERE's a family fun gathering with Richard Widmark as a divorced business tycoon so busy amassing a fortune that he doesn't have time to keep personal tab on son, George *(Foghorn)* Winslow. The five-year-old manages to keep pop aware of his presence, however, by flooding an apartment house, scaring off every available nurse and other endearing little traits. In desperation, George is put in a nursery school run by Joanne Dru, who insists that parents participate in the school curriculum. At first, Widmark rebels, but after getting a good look at Joanne, feels compelled to go along for George's sake. Of course, the teacher and the tycoon fall in love, but the sudden appearance of Widmark's ex-wife, Audrey Totter, complicates things. Audrey announces their divorce is not legal and that she wants part of the new fortune Dick's made in return for a divorce. A messy legal entangle results, involving the teacher. It isn't until he faces financial ruin or losing his son that Widmark learns a lesson in human understanding from the teacher and Georgie.

Pony Soldier

Ugh!—*20th Century-Fox*

TYRONE POWER, as a Northwest Mounted Policeman, returns "without his man" to the Fort. He is promptly taken over the coals by the Inspector and given a redeeming chance to prove his metal by tracking down two white captives, Penny Edwards and Robert Horton, who have been taken hostage by the Indians. Thomas Gomez, as his guide, innocently leads him right into the Indian stronghold. Although Power's life is spared, *Chief Standing Bear* refuses to release the captives. However, an optical illusion frightens the superstitious tribesmen, and Power, knowing that it is only a mirage, uses it to his own advantage. He obtains a pass-the-peace-pipe talk which results, after some harum-scarum flights provoked by *Konah (Cameron Mitchell),* in Power and the prisoners being freed. Power discovers Bob Horton is the original bandit he had been scouting and saves the Mountie tradition of "always getting his man." The Technicolor picture starts out with the sweep and grandeur of "Broken Arrow," but bogs down. There is no love interest, neither Penny Edwards nor Power so much as touch fingers.

Androcles And The Lion

Shavian Humor—*RKO*

BERNARD SHAW's spoof of Caesar's empire and the Christians who outwitted their Roman captors is outlined in this Gabriel Pascal production. Roman captain Victor Mature is herding Jean Simmons, Robert Newton and Alan Young *(Androcles)* to Rome where they are to be fed to the lions because of their continued devoutness to their religion. En route, Mature falls in love with Jean; Alan Young saves a lion's life, and Robert Newton and the other Christians almost convert Mature's soldiers. In Rome, each of the Christians are tempted to give up their religion, but they refuse and go forth to the lions' den. Although he simply wishes to be martyred, strong man Robert Newton is ordered by *Caesar (Maurice Evans)* to fight his top gladiators. Reluctantly he does so, and reluctantly he kills five of them. This unusual display of strength results in the release of all the captors except one, who must be fed to the lion to satisfy the crowds. Alan Young is the hapless victim who goes forth to be devoured, but winds up waltzing with the lion which is the same one he befriended earlier.

Ruby Gentry

Swampland Saga—*20th Century-Fox*

JENNIFER JONES in the title role is an aggressive, teasing flirt, living in a decadent Southern hunting lodge run by her father. The Southern locale and the obvious earthiness of the film, particularly the love scenes, reminds one of a slowed-down "Streetcar Named Desire." Oblivious to the marked male interest she incurs among the aristocrats who frequent the lodge, Jennifer is concerned only with Charlton Heston. Theirs is a secret, passionate love, which ends abruptly when Heston marries a "family-approved" socialite to assure support of his project of turning swamplands into farmlands. Jennifer goes to live with wealthy Karl Malden and his wife *(Josephine Hutchinson),* and when the latter dies, Maldin proposes to Jennifer. Her husband's power and wealth makes Jennifer a figure to be reckoned with, and when he is killed a short time later in a boating accident, she is able to strike back at those who snubbed her. Although she offers to protect Heston, he refuses and in revenge she has his farmlands flooded. Defeated, he turns to her, but even then she is robbed of his love when he is shot by her crazed brother who believes their love sinful. Film wallows in moodiness and swamplands and seems to get bogged down in atmosphere.

Blackbeard, The Pirate

The bold and the beautiful—*RKO*

SHIVER yer timbers, mates, there never was a more cruel, black-hearted pirate than *Blackbeard* as portrayed vigorously by Robert Newton. He takes over ships as easily as he picks his teeth, and he doesn't need any coaxing that Linda Darnell would be a provocative

captive. Linda, daughter of the late privateer, Edward Mansfield, is also a scheming wench. For she has stolen the treasure out from under her protector, Pirate Henry Morgan, and smuggled it aboard ship. She plans to marry the captain, but finds her plans must be changed when she sees him dangling from the rigging with a knife through his mid-section. *Blackbeard's* work—naturally. Linda is at her wit's end until she meets Keith Andes, a doctor, brought aboard ship to remove a bullet from the Pirate's neck. Andes is a government agent, but soon falls for Linda's charms and the two plot their escape. There's wild seafaring escapes, bloody encounters with mate William Bendix, etc., but *Blackbeard* finds his come-uppance by being buried up to his neck in sand and slowly drowned by the approaching tide. It's gruesome but gripping, and it provides Linda Darnell with some gorgeous footage *(the film's in Technicolor)*, gives Bendix a chance for a solid characterization, and further aides Keith Andes' career as a romantic star.

Meet Me At The Fair

Reform and romance—*Universal-International*

DAN DAILEY, as *Dr. Tilbee*, maker of that wonder medicine that will get rid of everything from hang nails to a talkative mother-in-law, and his assistant, "Scat Man" Crothers, are enjoying a lively business with their one-wagon medicine show. That is until Chet Allen, 13-year-old orphan, runs away from the Springville Detention Home and hitches a ride with them. From then on Dan gets involved with a welfare representative, played convincingly by Diana Lynn, and a bunch of crooked politicians who set a trap to catch him for kidnapping and thereby hush-up the stories of their making off with the detention home funds. Eventually Dan is able to expose them and they're run out of town. Carole Mathews does a lively song and dance number with Dan in this Technicolor film and proves she'd make a terrific partner for him in musicals.

Stop You're Killing Me

Corpses galore—*Warner Bros.*

THE YEAR is 1933, the place New York City, and the occasion celebrating the end of Prohibition. Everyone seems to be celebrating except Broderick Crawford and his wife, played by Claire Trevor. They and their "needled beer" will soon be a thing of the past, and they can already see their bankroll scurrying down the drain. At the exact moment when the banks are crying for their money, daughter Mary *(Virginia Gibson)* returns from a European finishing school to announce she has fallen in love with playboy Bill Hayes. The rest of the film is a slap-happy hodge-podge of events showing Brod and Claire's vain attempts to be elite society while keeping the bankers out of sight. The film, based on Damon Runyon's characters, was produced by Louis Edelman and directed by Roy Del Ruth. Its fast-action and complications get confusing but the final clinch provides the customary happy ending.

WHAT HOLLYWOOD ITSELF IS TALKING ABOUT

(CONTINUED FROM PAGE 10)

Those great kids, Marge and Gower Champion headed straight for a personal appearance tour of the Far East when they finished "Give A Girl A Break" at MGM. They'll go all over that part of the world before they get back to these here shores.

* * *

Another married couple with itchy feet—Cary Grant and Betsy Drake—left for a loafing vacation aboard a Norwegian freighter that will take them just about all over the world. When they finally become landlubbers again they'll meet Producer Howard Hawks in Tangiers and talk about Cary making a picture. This ought to bring him back to complete health, suntan, and his handsome self.

* * *

Jeff Chandler unwittingly caused quite a situation, making "Sioux Uprising" for U-I. Seems an Indian named Frank Lo-Lo was hired for the movie because he was a real good Indian type. So, the Technicolor cameras picked him up as being much lighter-skinned than Jeff. Makeup men had to smear a lot of copper paint on the red man to make him match paleface Chandler.

Joan Fontaine and Collier Young got married amid quite a hassle of not having their marriage license when they showed up in Northern California for the ceremony. Absent from the wedding was Joan's sis, Olivia de Havilland—but they have since patched up their childish feud. About the same time, Ida Lupino, Collie's ex, and her present husband, Howard Duff, were occupying Joan's apartment in Paris. They're all good friends, as you can plainly see.

* * *

When Janet Leigh and Tony Curtis finished the magic picture, "Houdini," at Paramount they got their first real vacation—six weeks of it—and headed promptly for the gay and glittering New York. Janet was so exhausted that she got an excuse from her doctor saying if she didn't get a rest she'd have the vapors and wouldn't be able to work anyway.

* * *

All the lucky Hollywooders who went East recently couldn't wait to grab tickets for the Bette Davis musical revue "Two's Company." Reports: the gal's just terrific in her first stage appearance in years and years.

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Pier Angeli hovered around Italy on vacation, waiting until the last minute before MGM called her back to this country. Why? Kirk Dougles was in Europe making a picture and she didn't want to get any farther away from him than she could help.

* * *

Well, the handsome young Frenchman, Jacques Bergerac, who followed Ginger Rogers to Hollywood, may be working hard before the movie cameras soon—his romance with Ginger certainly hasn't hurt his chances for a big career. But Ginger wasn't sayin' anything about marriage while she toiled at Paramount in "Forever Female." Could be she is pretty partial to men named Jack—she was married to a couple of Jacks named Pepper and Briggs. And Jacques spells Jack in English.

* * *

New game around town, especially played by the stars to kill time between shots on the set—Joanne Dru invented (or discovered) *it. You take the name of a state, see—like Texas, shorten it to the abbreviation—like Tex. Then you make up a name like Income, Tex., and you've got it. Some more examples? Okay. Oola, La.; Hangout, Wash.; Noah's Ark.; Feeling, Ill.; Iron, Ore. Got it? Playing "the" game at U-I on "Thunder Bay" set, Joanne and Jimmy Stewart dreamed up a lot of these. But Jay Flippen, the salty character actor, took the prize. His gems were—Garbage, Kan., and Pig, Penn. Rich, ho ho.*

* * *

Jerry Lewis and Dean Martin had the time of their gagging lives in a Dallas hotel when, in town for the fair, they were loafing around their hotel room and suddenly began getting all the calls from other customers wanting room service. The two wacky ones took all the orders, then repeated completely different ones back to the bewildered customers. They weren't only bewildered—they were hungry, too, because L & M kept up the gag until the management discovered what went on and took care of the situation.

* * *

No trip for Shelley to be with Vittorio in Italy—she was much too ill with the expected bambino to go to the grocery store, much less across the ocean. Even some of the non-fans of Miss W. were feeling sorry for her.

* * *

Much, much sympathy from all his friends, numbering in the thousands, for Bing Crosby when he lost his Dixie. He went right on working in his picture, "Little Boy Lost," and seeing his close and old friends, among them Dorothy Lamour.

* * *

A little sport everybody must rush right out and do right away is the trick thing John Derek, Bill Williams, and Jock Mahoney dreamed up—to keep in trim. They're all horse crazy and between spells of riding they line up three horses, side by side, and see who can take a running leap over the backs of the nags and land either astride the third one or on the ground on the other side. So far Jock, who used to be a stunt man before he turned actor, is the only one who can make it.

* * *

When Audrey Totter married her Dr. Leo Fred she probably didn't suspect she'd be living at a veterans' hospital—but that's where they set up housekeeping temporarily, until they could find a place of their own. The doctor is on the staff of the hospital, that's why. And the gal who has traveled thousands of miles to visit wounded soldiers now finds it easy to do so—right in her own front yard.

* * *

Never heard so many raves as the ones over this girl singer, Rosemary Clooney, who sort of inherited Betty Hutton's throne at Paramount when Betty and her new husband, Charles O'Curran, decided to go out for themselves. Rosemary is now Para's top musical star and I hear she's just fantastic in the new Bob Hope picture, "Here Come The Girls," holding her own beautifully with Sky-Nose, Tony Martin, Arlene Dahl, et al.

* * *

The expected fireworks, anticipated when Tallulah Bankhead came to our town for her part in "Main Street To Broadway," didn't come off—Tallu went very quietly about her work, early to bed, no parties, finished the job and went right back to New York, leaving a pretty disappointed town behind her. It's just when she's loafing that she likes to stir up a storm.

* * *

Debbie Reynolds got her first trip to Mexico after she finished MGM's "Give A Girl A Break." Her beau, Dick Anderson, followed her there for a vacation and Debbie's first look at the bullfights. She and young Miguel Aleman are great friends, so she had a ball below the border.

* * *

Barbara Ruick took off from the same studio for a trip overseas—Korea—with a troupe including Keenan Wynn, Walter Pidgeon and Carleton Carpenter. Last year she spent her birthday in Alaska on the same kind of deal—this year it'll be her 20th birthday, probably in Korea.

* * *

Robert Taylor went off all alone in a car with a trailer truck attached. Off on a horse-buying spree. Pulled into motels at night, so his horses, if any, wouldn't get lonesome.

* * *

Leslie Caron, sporting a horse-tail hairdo, takes the car and trips off twice a week to art school, leaving her veddy rich husband, George Hormel, to ride a bicycle if he wants to go out. Only one car in the family—besides it's good exercise for the man.

* * *

When Ava Gardner, Clark Gable, and Director John Ford went into the wilds of Africa to make "Mogambo," there were plenty of guards furnished to protect them from the battling Mau-Mau natives who've been on the warpath. At the rate Ava and Frankie were battling and making up, she'll be right at home.

Howard Keel hopped off a horse at MGM that he'd been riding in "Fast Company," revved up his automobile and sped across town to Warners, got out and got on another horse for "Calamity Jane." He and the animal are teamed up with Doris Day so there'll be some singing, too, you can bet.

* * *

Glenda Farrell, one of our favorite gals and actresses, hit a really good thing when she came out to Universal-International to play a mother part in "Girls In The Night." She's the mother of this Third Avenue beauty contest winner, see—and the fellow who picks Patricia Hardy, Glenda's screen daughter, is her for-real son, Tommy Farrell.

* * *

The romance of John Payne and Coleen Gray hit a temporary lull when she had to trek off to England for a picture. Mebbe it was just as well. About that time, John was still wearing the violent red hair, beard, and chest covering for his current picture and he wasn't nearly as good-looking.

* * *

Aw, shucks—U-I's gone and changed the name of the new Ann Sheridan picture to "Flame Of Timberline." This is the one that was called "Vermillion O'Toole," a take-off on "Scarlett O'Hara." Studio found out no one got the joke.

CAUSE FOR APPLAUSE

(CONTINUED FROM PAGE 51)

self a mask treatment at home that is the equivalent of any complexion pepper-upper extant. Unlike many such treatments, this Edna Wallace Hopper White Clay Pack accomplishes its skin-clearing with a wonderful gentleness. Blackheads get loosened effectively, pore-openings thoroughly cleaned, and circulation becomingly stimulated, but you won't feel as though you'd just rubbed your face with a nutmeg grater to achieve these results. Various impressively named elements in the Clay Pack are doubtless responsible for the despatch with which the remarkable stuff performs, but when you put it on your skin it is as delightfully soft and cool as your favorite face cream.

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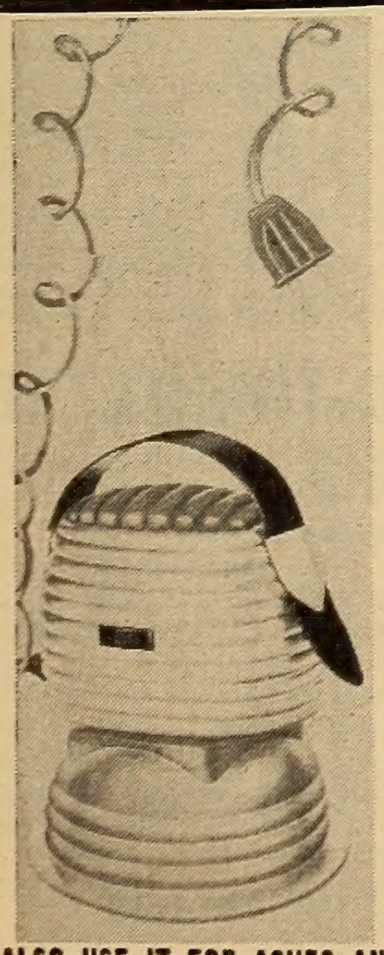

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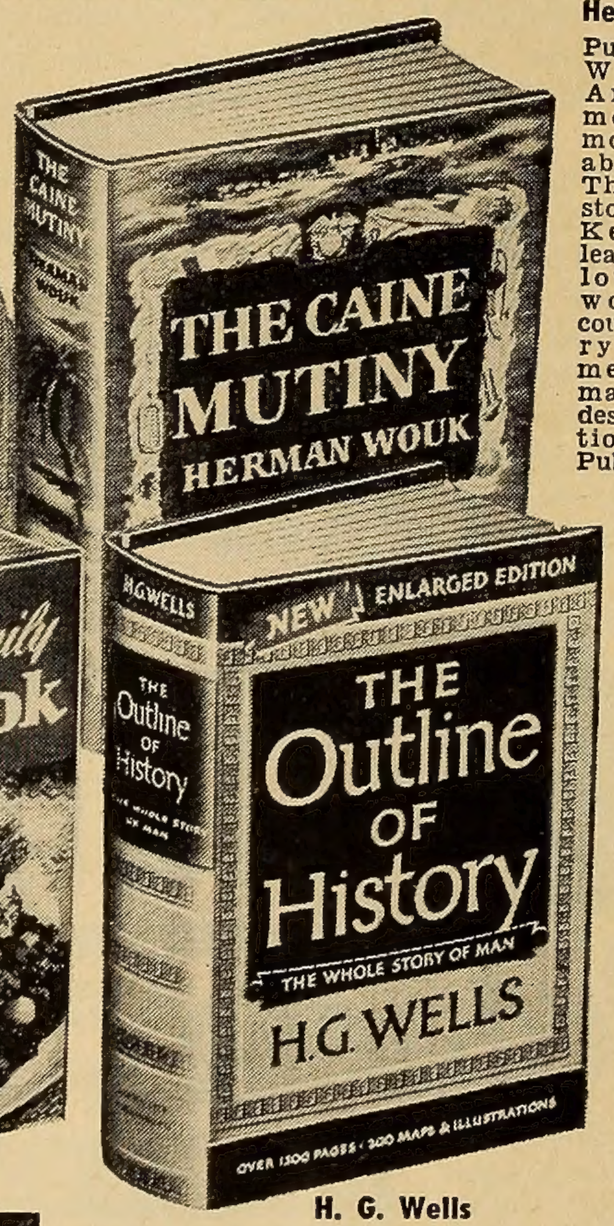

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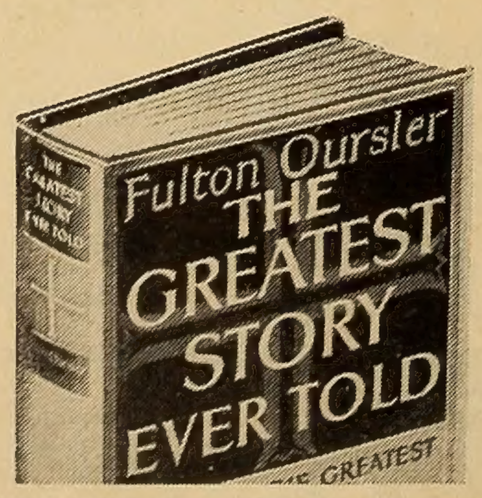

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